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INTERNATIONAL STUDIO

December 1923

"MADONNA AND CHILD"
by
Pietro da Messina

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TO CONTRIBUTORS

Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised

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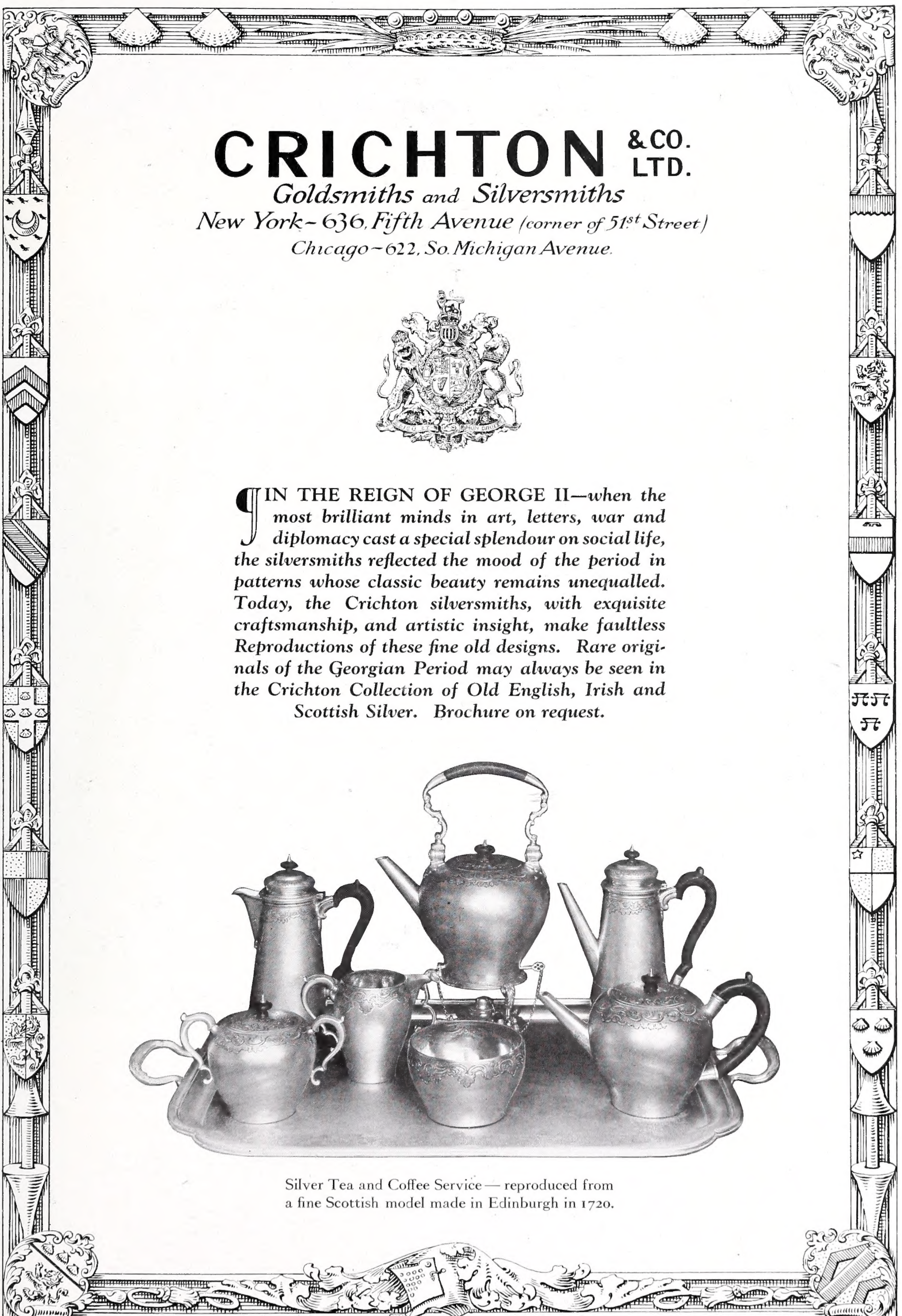

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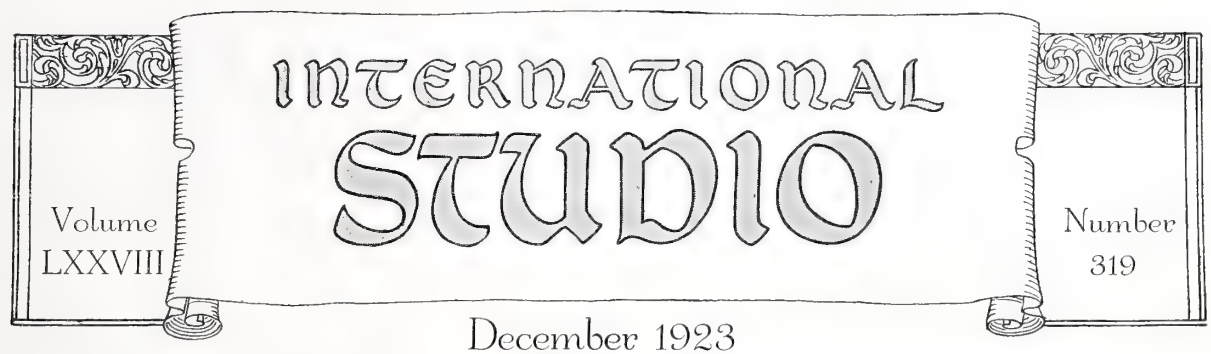
Windows of the Choir in the Chapelle Haute, Ste. Chapelle, Paris



WINDOWS OF OLD FRANCE

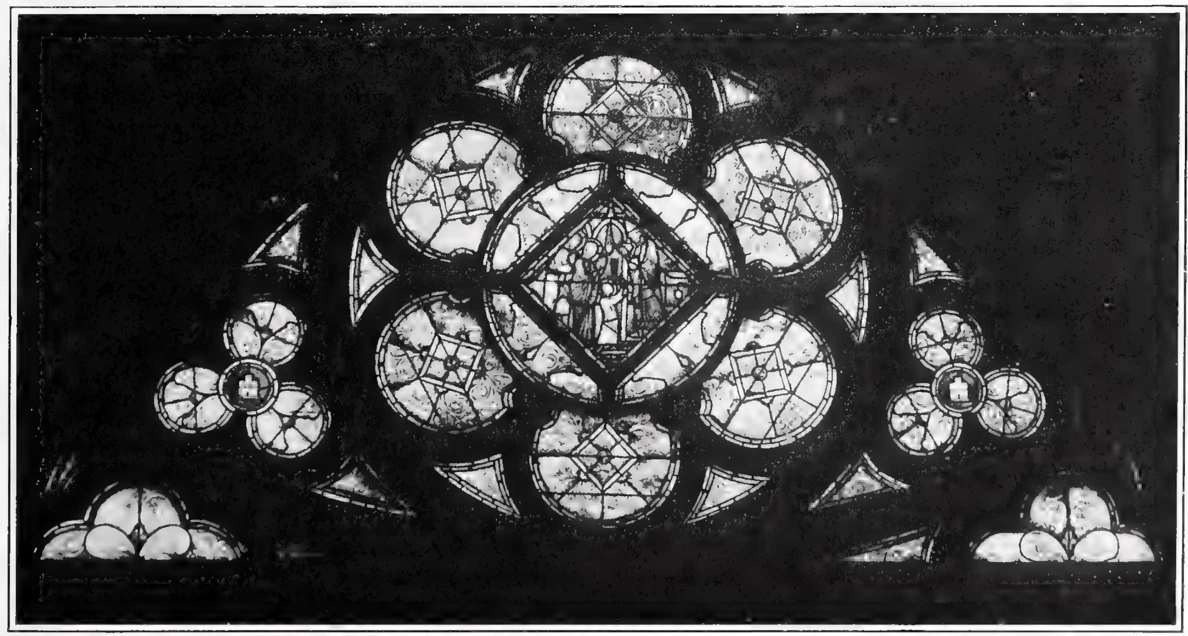
Notre Dame and other religious edifices of Middle Ages made glorious by their creations in stained glass

Charles J. Connick

Notre Dame, of romantic history, and the "Jeweled Lantern," Sainte Chapelle, will, if your mood be sympathetic, transport you from the busy streets of Paris to the mystery and splendor of the Middle Ages. The great rose windows in Notre Dame and the maze of medallions in Sainte Chapelle give a pulsating centre to this illusion. They cast over you the spell of quiet radiance and lustrous color that everyone loves in old stained glass.

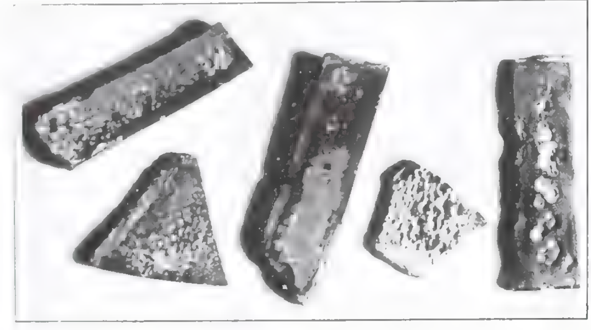
A stained-glass window is at the mercy of the light to which it is exposed, and it is impossible to appreciate the mysterious beauty of old glass until you have seen it at different times of day and in bright and cloudy weather. The three great rose windows in Notre Dame offer a unique opportunity to make this comparison. On a sunny day the southern rose is a glory of dancing, warm lights, while the north rose is serene and cool in whites and blues with accents of red. It will surprise you to note the two windows in such conditions when you realize their essential similarity. If you turn from them to the rose in the west, you will have another striking example of the transformation of a window in changing light. The small bits of glass vibrate more and more intensely in the rays of the sun as it approaches the west, and the vast area slowly becomes a

"PRESENTATION OF THE VIRGIN" ONE OF A SERIES OF GRISAILLE WINDOWS, CRYPT OF SAINTE CHAPELLE



glimmering mass of melting colors that decrease in values and intensities as the twilight approaches.

There is a popular impression that you should see stained-glass windows on sunny days, but many windows reveal their most subtile and intimate loveliness when skies are gray and threatening. Lovers of Notre Dame have delighted in the quieter splendor of the south rose on cloudy days, and in such weather the north rose, which sparkles and sings in low-toned silver and dusky jewels on brilliant days, is a sombre, minor symphony, related to softly falling rain and beautiful gray skies. Some enthusiasts say the north rose window is the finest of its period in the world, and you have no wish to challenge this when you stand within range of its pearly lights and limpid colors. It probably belongs to the first quarter of the Thirteenth Century, and it bears less evidence of restoration than either the west or the south rose windows.



PIECES OF ANCIENT GLASS SHOWING PATINA AND CORROSION

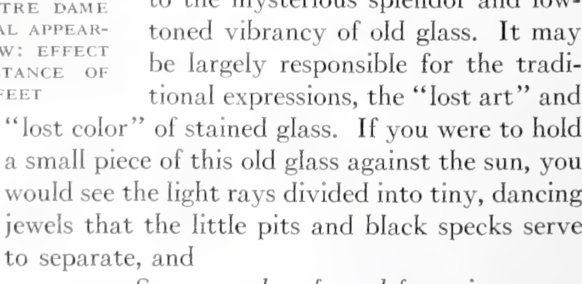
If you are moved to study the details of this north rose window with a good pair of opera glasses, you will discover that the general subject represents the prophecies of the Divine Maternity. In the centre is Our Lady; then come circles of high kings and prophets of Israel and an outer circle of distinguished Jewish priests. Here is an example of the rose as one of the most popular symbols of Our Lady in the Middle Ages, when such windows were almost always happily evident in the great cathedrals dedicated to her. They also recall the "eyes of the East" of primitive churches and may be mighty elaborations of those small openings.

HEAD FROM NORTH ROSE WINDOW, NOTRE DAME ABOVE: ACTUAL APPEARANCE. BELOW: EFFECT FROM A DISTANCE OF FIFTY FEET

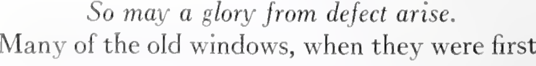
The subjects of the south rose are almost unrecognizable, but the west window illustrates the Glory of the Blessed Virgin as the Mother of Jesus, showing the regal ancestry of Jesus in a way that suggests the Jesse window, another great achievement of an earlier period.

Before you leave the lofty north rose, be sure to observe in it some of the important characteristics that distinguish the great windows of France and of the world. The medieval artist in glass was impressed with the way in which light seems to devour black. He knew its power to absorb values. The effect of lines, masses of paint, heavy stay bars, even stone traceries, is strangely reduced by this consuming influence. If your glasses are powerful, you can see that the heads, which take their places beautifully in the entire composition, are done in a formal, exaggerated manner, with a curious appreciation of the law of reduction in light. Their broad, simple lines and masses of solid pigment are changed by light and distance into forms of real character. You will notice another thing. Small specks and large blotches of gray or black, which you will probably associate with the dust and grime of a great city, obscure many of the lighter pieces, while the darker colors are made more deep and mysterious in the same way. Dust undoubtedly plays a part in this effect, but the controlling factor is an interesting sort of disintegration that marks the action of the elements for centuries.

To beautiful old glass, time has given the same sort of charm that it gives to old tapestries, old furniture and to the old cathedrals themselves. The outside of a piece of ancient glass looks strangely like the weathered surface of some old stonework. It has a patina or whitish coating and it is covered with little pits that have been filled with dust ground into it by force of wind and rain. As the early glass, like the best of the modern stained glass, is full of tiny bubbles and striations and is unequal in thickness, these pits are probably bubbles opened by the same force that left the patina. This may seem trivial, but it is one of the most important, far reaching details related to the mysterious splendor and low-toned vibrancy of old glass. It may be largely responsible for the traditional expressions, the "lost art" and "lost color" of stained glass. If you were to hold a small piece of this old glass against the sun, you would see the light rays divided into tiny, dancing jewels that the little pits and black specks serve to separate, and



So may a glory from defect arise.



Many of the old windows, when they were first

"THE CRUCIFIXION" FROM THE ANCIENT CATHEDRAL OF CHALONS-SUR-MARNE NOW IN THE COLLECTION IN THE TROCADERO, PARIS

set in place, must have been barbaric in their splendor, and it was precisely because they were pure in color that these modulations so enrich them. If they had been mild and quiet, the action of time would have neutralized and saddened them. The color of the Twelfth and Thirteenth Century glass in sheltered pieces and in transparent parts of even the most corroded glass is very pure and intense. The reds and blues, golds and greens are especially true and beautiful, while the whites, always greenish or bluish in their suggestion of pearls and silver, are more attractive than the truer whites of a later date. It is within a comparatively recent time that these colors have been equalled by modern glass makers.

As you approach Sainte Chapelle, you have an excellent opportunity to distinguish, by means of the whitish patina and corrosion, the genuine old glass from replacements. The large areas of smooth glass recall the comprehensive scheme of restoration carried out in the Nineteenth Century. This scheme included the decoration of the interior in the manner of the Thirteenth Century, as well as the extensive repainting and re-glazing of the windows. So the interior is strangely new, and you are quite unprepared for the gorgeous scintillation of color that greets you in sunny or gray weather. It may seem to be a strange thing for a devotee to say, but there is too much stained glass here and too little wall space to give the glass its full glory in the essential contrast of a darker setting. Nevertheless it is an interior of great beauty, and the windows form an excellent introduction to one of the happiest inventions of the great medieval artists and craftsmen—the medallion window. It is related to the rose window in its use of small units and bits of brilliant color, and it pleasantly preserves the proper proportions.

"THE CHURCH AND THE SYNAGOGUE" FROM THE CATHEDRAL OF CHALONS-SUR-MARNE. NOW IN THE TROCADERO, PARIS

Medallion windows are eminently suited to smaller interiors. The designer took a clever advantage of the intimate relationship thus afforded by using them frankly for the telling of stories

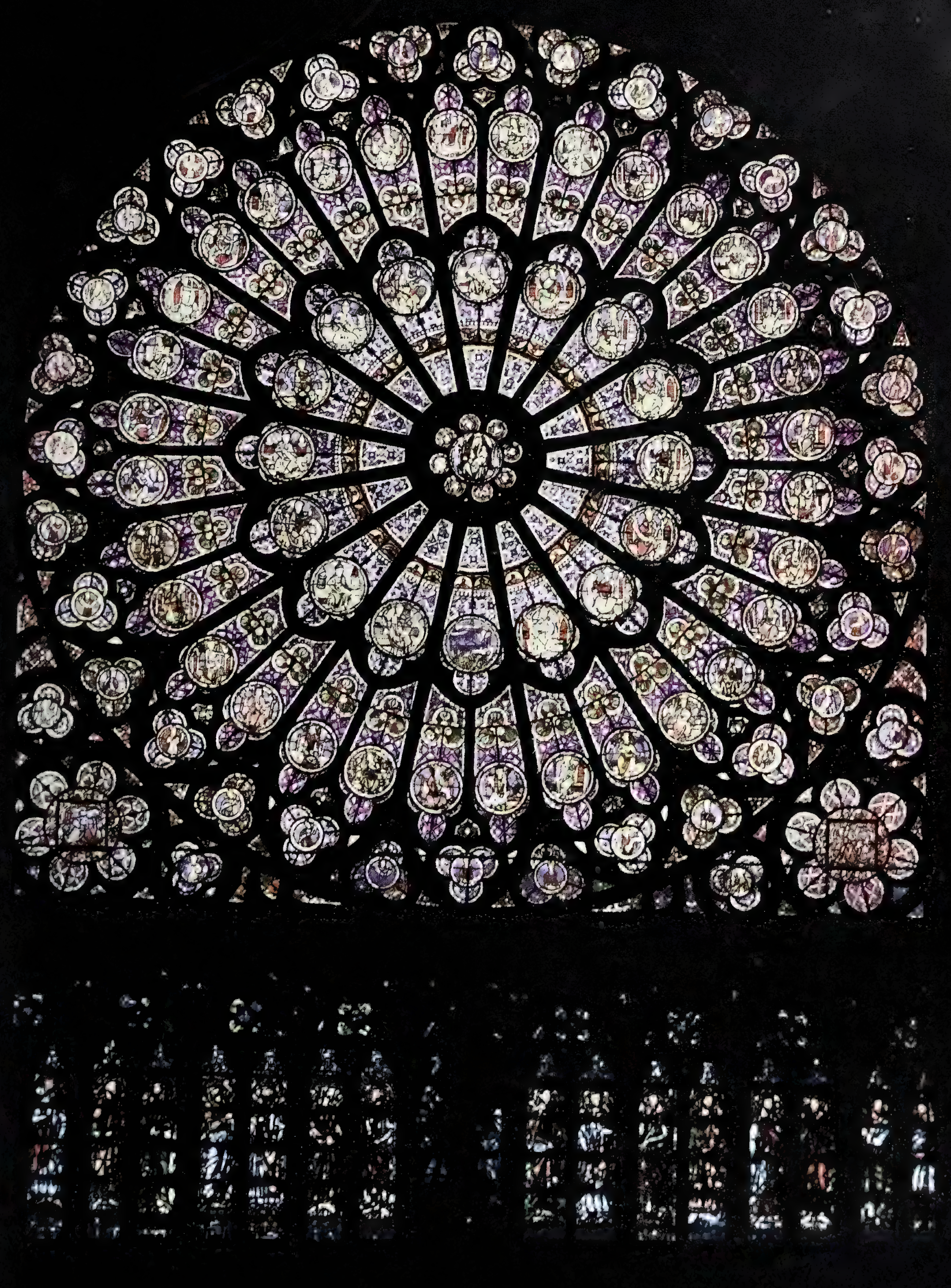
and for elucidation of sermons and writings of great theologians. Herein lies the great difference between the rose windows, also small in scale, and the medallion windows. The rose-window units are usually occupied by simple compositions, single figures, and a clear, direct use of ornamental themes. Curiously enough, an exception is provided in the west rose window of this chapel with its great choruses of angels. It is of a much later period of workmanship, probably belonging to the Sixteenth Century.

The *fleur-de-lis* and castles that appear throughout the medallion windows are heraldic reminders of the great Saint Louis and his mother, Blanche of Castile. Sainte Chapelle was designed as a shrine for the crown of thorns. In 1245 Saint Louis laid the first stone of the chapel, and it was finished and consecrated in 1248. This great wealth of glass was probably installed before the consecration, and it represents the more finished and more sophisticated work of some great group of stained-glass craftsmanship. The smaller shops and slower processes of earlier workers would probably have taken more time. Their subject matter includes scenes from the Old and the New Testaments and incidents from the life of Saint Louis, including his death, which occurred in 1270. This medallion may have been substituted for an earlier one after his death, or its inclusion may mean that some windows were not completed in time for the chapel's consecration in 1248. The modest little windows, in the form of roses and tracery, that serve to light the crypt contain good examples of the delicate type of ornamental glass known as grisaille, introduced late in the Thirteenth Century. Grisaille probably represents a pleasant expedient on the part of artists and workers to obtain more light than was afforded by the richer and more colorful windows of the period and to produce interesting and beautiful work economically. In these little windows the grisaille serves as a silvery setting for small, jeweled medallions of familiar subjects.

UPPER PORTION OF "THE TREE OF JESSE" FROM THE CHURCH OF VARENNES. NOW IN THE TROCADERO, PARIS

In the Trocadero Museum, Paris, there are some remarkable fragments of Twelfth Century medallions that are especially significant when compared with the Thirteenth Century work in Sainte Chapelle. They are sincere and powerful in both color and line throughout their direct and simple compositions. The Byzantine influence is noticeable, but more evident are the whole-souled devotion to spirit rather than to form and a complete mastery of the craft as a mode of esthetic expression. The marked peculiarities themselves serve to glorify the possibilities. The rugged austerity, the insistent formalism of design and the grotesque drawing are essentially within the fundamental limitations of stained glass. The apparent unconsciousness of this conformity adds to your appreciation of those unknown masters. In imagination you can see them beginning with a cartoon in charcoal on a whitened board, shaping the glass with a hot iron, painting and firing it, finally fitting it together in grooved leads and setting it triumphantly in place as a glorious monument to their beliefs.

A spirited example of figures on a white ground, unusual in the Twelfth Century, is a fragment from the ancient cathedral of Chalons. In characteristic symbolism it represents the church and the synagogue. The church is triumphant with the cross, banner and chalice, while the synagogue, with eyes bound, holds symbols of the Passion. The decorative drawing and the clever use of spaces, with the appreciation of the silhouette, give this small piece great distinction. An early border from the same cathedral shows with great charm the type used to excellent purpose,



The North Rose Window, Notre Dame Cathedral, Paris
Representing the Divine Maternity

Lumière by Desboutin

The Great Rose Window of the Chapelle Haute, Ste. Chapelle, Paris

ingeniously varied throughout that and later periods by the ecclesiastical artists.

A large fragment of the crucifixion, also from Chalons, reveals the same strong decorative quality. The personified sun and moon, the Blessed Virgin at the right and Saint John at the left of the cross and the great red aureole around it are interesting characteristics of medieval symbolism. The sacrifice of Abraham, the return from Canaan and an exquisite fragment of a "Jesse tree" are among these rare treasures. The "Jesse tree" is one of the most popular subjects in the stained glass of the Middle Ages. It is a naïve presentation of the prophecy of Isaiah combined with the genealogy given in *St. Matthew*. It forms a magnificent genealogical tree of Christ, showing the kings of Judah as His ancestors and the prophets as His spiritual forbears. In this collection are one hundred and twenty-three pieces ranging from the Twelfth to the Seventeenth Century. The early examples reveal the limitations of the craft in their triumphant expression of the potentialities within them, while later examples show the same limitations in an utter indifference to them. They afford an incomparable opportunity for any lover of beauty to become intimately acquainted with this noble old craft, one of the most admirable of that period and an example for all workers in that medium for generations of artists yet to come.

This is the first of a series of four articles on "Windows of Old France," each of which will be illustrated with three plates in color besides half tone engravings

Pietro da Messina's "Madonna and Child"

In the Fifteenth Century Sicily produced three painters, an uncle and two nephews, who are known to the world as Antonello, Pietro and Antonio da Messina, the fame of the first-named having since almost completely overshadowed the admittedly lesser endowments of the two nephews. In fact the birth place of this trio of painters and its local art influence have nothing to do with their place in art history for all of them are purely Venetian in tradition, Antonello having settled there after a journey to the Low Countries from which he is reputed to have brought back to Italy the first knowledge of painting in oil, a secret he is said to have learned from John of Bruges. Antonello played a great part in the creation of the Venetian school of the Fifteenth and Sixteenth Centuries and lived to see the Madonna, favorite subject of so many Italian painters of the time, change from gloomy and ascetic types to the lovely young women of Giovanni Bellini with their gravely cheerful and beautiful countenances such as that of the Madonna in the work by Pietro da Messina reproduced on the cover-page of this number of International Studio.

That the great name of Giovanni Bellini should be mentioned in connection with that of Pietro da Messina here is justified by the fact that there is in the private collection of M. Heugel, a music publisher in Paris, a "Madonna and Child" by Pietro that for several years hung in the Doetsch collection in London where it was ascribed to Giovanni Bellini. Through the studies made by Brunelli of the painters of Sicily, his work has done much to clear up doubtful points concerning the art of these men, and more particularly, for our present discussion, of that of Pietro da Messina. Thus we now know of his "Madonna and Child" in the Church of Santa Maria Formosa in Venice and the "Virgin Adoring the Child" in the collection of Robert S. Minturn of New York City, the painting in the Venetian church being one of the very few signed works by Pietro thus far discovered. But to critics who study the works of such obscure painters as Pietro, men who recall the adage that genius is the capacity for taking infinite pains, there is now a certain number of paintings that Brunelli and Bernard Berenson definitely give to Pietro da Messina from their internal evidence. Our lovely picture reflects the well-known mannerisms of Pietro, in the soft undulations of the cloth of the head covering of the Madonna, the position of the hands, the grave expression of the slightly tilted head, the curious serpentine lines in the folds of the lining of the greenish cloak. It is these resemblances, striking when studied by and of themselves, that bring to such authorities as Brunelli and Berenson the conviction that Pietro da Messina painted all the works now ascribed to him, one of which at least hung for years in a great collection as a Bellini. In our picture we have, once again, striking proof of the fact that in pictorial art what we look at is the important thing, for better or for worse, and not the name it bears. As a Pietro da Messina our "Madonna and Child" is precisely the same exquisite, tender thing it was when it bore ascription to Giovanni Bellini.

"LES LILAS" BY JACQUES NAM

JACQUES NAM, *Painter of* CATS

Parisian illustrator noted for the skill and spirit with which he pictures favorite animal in variety of media

Louise Gebhard CANN

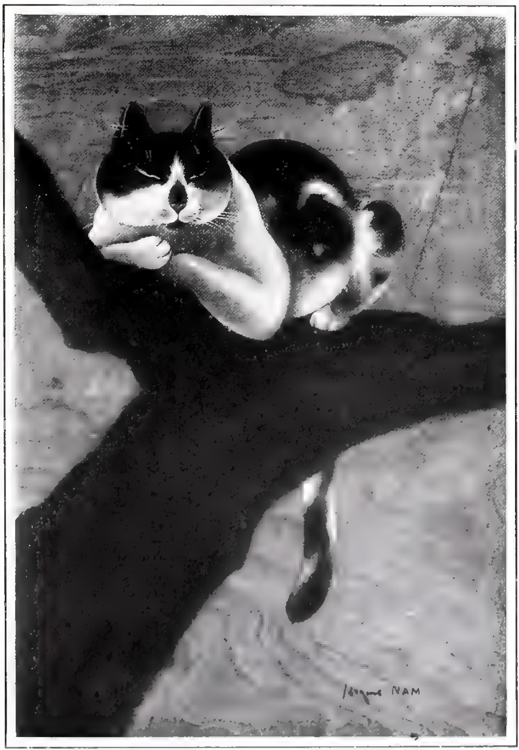
M. Jacques Nam belongs to the race of illustrators that includes Steinlen, the so *spirituel* Willette, Forain. He is a humorist in the Latin sense, a sense that confounds humor with wit. The savor is peculiarly of Paris. For the rest, M. Nam, although an advised *boulevardier*, knows when not to be *chic*. (Would that M. Van Dongen knew as much!) With this priceless wisdom, in spite of his swift, dexterous pencil, his concern for style and decorative arabesque, he shows frequently a quite humble observation of nature. This was, indeed, one of the agreeable surprises of his last brilliant *ensemble* at the galleries Georges Petit, in which out of sixty-six pieces, fifty-five were devoted to his favorite model, the idealized domestic feline.

Ever since M. Nam left the *École des Beaux Arts* and the *atelier Gérôme*, he has specialized on the cat. His chief feature in *Sourire* and in *Le Rire*, it became for *La Vie Parisienne* the accessory by which he made the point of his illustrations. We recognize four main types: the white, with its always melancholy silhouette; the tortoise-shell, the black angora and a magnificent Siamese that is seen in "Adda," a portrait belonging to the Countess Hocquart de Turtot, and in "Sur la branche." From simple, intimate studies like "Le Paravent," where tabbies of no lineage at all bask in the sunshine, before screens, by the fire or in armchairs, he passes to striking arrangements such as "La Desserte," purchased by the French government, or to drawings and aquarelles where the aim is style and the ornamentation of a surface for artistic effect.

The mood of M. Nam's cat is as various as the handling. The kitten posing under the huge bouquet of lilacs is the dear little playmate of a child. There is a certain wit in the expression of the size and the pained obedience of this so small creature that is the opposite in its caressing quality from the mordant grotesque, "Sur la branche." We have here a ghoul, bloated with

"LE PARAVENT" BY JACQUES NAM

greed, the monster of Poe, of a bestial and horrific beauty. It is done with an appropriate virtuosity—a few precise, sensuous curves, a pattern of black, golden white and decayed rose, an effect drawn from the grain of the panel, a strange effect as of infinity. This "legend of evil" is opposed to the fine "Laque Noire," where a sensitive drawing is related to a *Chinoiserie* in black lacquer, gold, rose and green—one of the artist's happy experiments. "La Desserte," characteristic of his talent in oil, shows the smoky purple and modulated white of the felines against a lake-blue wall. The contrasts are daring, both in the repose and the animation of the models and in the strong colors. One sees such eyes as those of the Persian, occasionally, in human beings, with their naked instinct, a centering, as it were, of a preying and pitiless force of nature. If they are two spots in the canvas that tend to hypnotize us by their position and give us a sensation of trickery for a sentimental end, we feel that the artist himself was lured into this emphasis of the eye by the fascination which



"SUR LA BRANCHE"
BY JACQUES NAM

"LA DESSERTE" BY JACQUES NAM

it exerted upon him. It is there, unconsciously, perhaps, that he has revealed most certainly his cult of the cat.

M. Nam has the peculiar fortune to be the complete master of the various media he employs, whether oil, water color, pen or pencil. Of his works illustrated here "Laque Noire" and "Sur la branche" are excellent examples of his felicity in the handling of water color on panels of wood. In both of these the natural grain of the wood is used as an important element in the presentation of the spirit of the picture as well as of the composition.

Taking the work of M. Nam as a whole, one regards it as an accomplished expression of the Parisian temperament, a temperament singularly entertaining from the Anglo-Saxon point of view. Americans last summer had opportunities of seeing several of his pieces in exhibitions on board two transatlantic steamships, the Paris and the Lafayette.

"LAQUE NOIRE." WOOD PANEL AND WATER COLOR BY JACQUES NAM

Photographs by Bernès, Marouteau & Cie., Paris

ROMANO ROMANELLI—*Sculptor*

Son and grandson of carvers, Italian artist ignores family tradition and reawakens spirit of the Middle Ages

DOROTHEA HAYTER

In Romano Romanelli Italy has produced a sculptor whose work is of a rare spiritual breadth and nobility. Grandson of a sculptor and son of Raffaello Romanelli, a great figure of the realist school and author of several well-known monuments in Italy and elsewhere, his artistic career nevertheless has been full of difficulties, and his present greatness is due to the fact that, instead of being dominated by circumstances and swept along by the course of events, he has seized life and moulded it to his own will, imposing on it his own aims and personality.

Romanelli, in refusing the obvious path indicated by family tradition, found that the one that he had chosen was arduous and difficult, for to follow it meant to go against the culture and taste of the day. From early youth he was conscious of the unworthiness and poverty of the aims of the sculpture of the last century and of the necessity for a return to the pure forms and ideals of the ancients, and he may be considered as a pioneer among the young artists who have freed art from the weight and trammels of academism under which it was languishing at the beginning of the century. He turned to the old carvers of stone of the Middle Ages because in the study of their traditions he saw the possibility of attaining a personal style, and to Jacopo della Quercia more than any other because of his power of arresting movement in the motionless block, his noble disregard for detail in the mass, his graceful yet grandiose sense of rhythm even in little things. Here was the master who struck a note that echoed in his own soul and imagination.

Although born with a passion for art, Romanelli refused to become a satellite and submit to the family tradition, preferring instead to enter the navy and see the world. In 1900, when fighting the Boxers in China side by side with the British, he had occasion to study Chinese and Indian art, and by these he was greatly impressed. In 1908 he obtained a year's leave of absence from the navy and spent the time in Paris studying sculpture. The call of the spirit became irresistible, and soon afterward he left the navy definitely to devote himself to art, returning voluntarily to the service, however, to serve his country during the Lybian war. At the outbreak of the European war he was living in Florence, working tenaciously with Trentacoste, having already proved himself to be a profound artist and master of technique. When Italy entered the war, he at once took his place among the combatants, and as commander of a fleet of motor boats, he won a decoration and much distinction for boldly attacking and sinking an enemy submarine off the Italian coast. The war ended, he returned to his work, creating with a passion and love that is altogether exceptional.

"THE POOR FISHER-WOMAN" BY ROMANO ROMANELLI

When still in the navy Romanelli exhibited in Paris at the *Salon d'Automne* two little figures in bronze: "On the War Path," treated with beautiful perception, and "By the Sea," a figure of a reclining woman, both works showing elegance of line, vigor in modeling and an extraordinarily early mastery of technique. In Florence in

"HERCULES KILLING THE LION" BY ROMANO ROMANELLI

to this beautiful, mobile figure, which with graceful motion offers the apple, but owing to hostile activity it was not awarded. A group of artists, indignant at such a flagrant injustice, raised money among themselves to purchase the work and present it to the museum at Turin, but Romanelli refused to be a party to such a transaction, saying he preferred to win in open competition and to enter the museum by the front door.

Romanelli practises, too, the beautiful but until now almost forgotten and degenerate art of the medalist. At the time of the war he made four medals: for the Royal Flying Corps, the submarine S2, the destroyer 36PN and the battleship Andrea Doria. The critic Ugo Ojetti saw the first piece in the hands of Gabriele D'Annunzio and was deeply impressed by the profundity and originality of conception and the energetic, solid and expressive modeling. Later he saw the others, and he wrote enthusiastically about the artist, comparing him to the great medalists of the Middle Ages, admiring his sculptural way of treating the medal as a bas-relief (thus exalting it above the craft of the goldsmith into which it had sunk), the bold disposition and use of prominences and depths, all strictly according to artistic law and in perfect harmony with the round of the medal. In these works Romanelli has known how to harmonize dissonances and to derive spiritual and decorative meaning from such material things as battleships and bombs. In 1921 the Duchess D'Aosta sat for a medal, and last year he executed one ordered by D'Annunzio for his voluntary combatants.

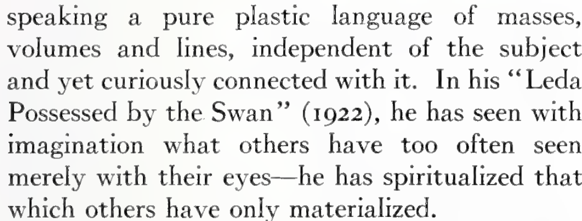
Studying the sculptor's works in chronological order, one is struck by the steady and rapid progress from a more or less realistic style to the domination of himself and the world of form upon which he impresses himself and his own inner sense of rhythm. He reveals old laws under new aspects, for his style embraces a loving curiosity and a touching dependence on reality. In all life there is truth, and for him who can see deeply enough there is harmony among all things. The imagination of the artist dives into the heart of reality,

1911 he showed two lovely little heads of babies, one crying (now in the possession of the King of Italy) and the other laughing, works full of tenderness and deep observation; a head, "An Old Sailor," which won the silver medal, and a half bust, "An Ascetic," which evinced an already mature art. In the same year in Rome appeared a colossal and exuberantly powerful group, "Hercules Killing the Lion," in which one might see an allegory of the artist's own youthful struggle with and victory over the spiritual and circumstantial monsters that impeded him on his own path. In 1913 he worked and studied much with Isadora Duncan, whose art was a source of inspiration and revelation to him. At this time he made several drawings, a statuette of a dancer and also a head, "The Awakening of Brunhilda," which was greatly admired and warmly praised for its dramatic feeling by Eleonora Duse, who was at that time a frequent visitor at his studio.

At an exhibition of works of artists fighting in the war held in 1917 in the Palazzo Davanzati in Florence, the personal exhibition of Romanelli was acknowledged to be the most interesting feature and was greeted with delight by critics and public, they recognizing in his work a new and vigorous force rising out of the dust of the past. At this exhibition he won a gold medal. In 1919 at Turin his "Eve" aroused both favorable and jealous criticism. The first prize was allotted

contemplates it in its entirety and its relation to life, and then emerges in the form of pure expression to give birth to the work of art that is the product of union between the artist's own inner sense of life and the world of reality. The realities of life are the materials which the artist takes and handles with the same freedom with which he models clay, transforming, even deforming, them to make them expressive of his vision. Of subjects so slight as "The Water Carrier" (1910), which had a great success at the *Salon d'Automne* of 1913 in Paris, he makes a strong, noble thing by adopting pure and intensely sculptural forms,

"LEDA POSSESSED BY THE SWAN" BY ROMANO ROMANELLI



speaking a pure plastic language of masses, volumes and lines, independent of the subject and yet curiously connected with it. In his "Leda Possessed by the Swan" (1922), he has seen with imagination what others have too often seen merely with their eyes—he has spiritualized that which others have only materialized.

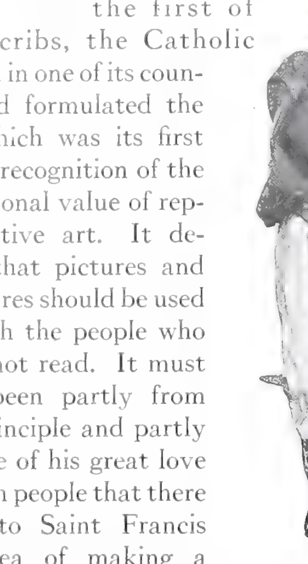
As a portrait maker, Romanelli has special qualities. This robust and essentially masculine spirit knows how to become tender and full of grace and charm when treating young women and children, and in the simplest way to seize and arrest some fleeting expression or attitude that reveals the whole personality of the sitter. Especially has he arrested and held, as with the caressing hand of a lover, that expression of feminine grace that makes women loveable as the inexhaustible source of new and ever-changing harmonies which arouse desire for something which, like light, is diffused and gone as soon as born. A recent portrait of Madame Giglioli is a characteristic work showing the nobility of conception and the elegance of execution that are the invariable qualities of his art. The whole is a symphony of pose and flowing lines of drapery contained harmoniously and naturally within a triangle so fresh and spontaneous that the spectator is irresistibly drawn to participate in the joy that the artist must have felt in its creation. "The Genius of Mischief," belonging to a period of great physical distress and ill-health, is a bronze of a fat baby boy with upraised arms, mischief and youthful exuberance exuding from every feature, from the round, puffed-out cheeks to the tense, protruding big toe; a delicious piece of humor recalling in style the great masters of the Middle Ages. This work was bought by the Duchess D'Aosta. Another work of this period is "The Poor Fisherwoman," a figure of a woman bearing a basket of fish on her shoulder, the movement of her dress being that of seaweed washed by the wave. All are works of a sensitive artist's soul.

STUDY FOR A MEDAL FOR D'ANNUNZIO
BY ROMANO ROMANELLI

ART IN CHRISTMAS CRIBS

Originated by Saint Francis of Assisi to teach the illiterate faithful, they have also a wide secular interest

PHILIPP KESTER



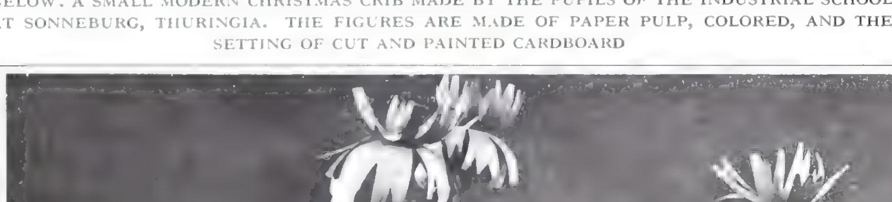
CARVED WOOD FIGURE OF A NEGRO WARRIOR FROM A BAVARIAN CRIB OF ABOUT EIGHTEEN HUNDRED

PRECISELY seven hundred years ago this Yule-tide two men fashioned in the little town of Greccio in Italy a new type of realistic Christian art that has endured through all the intervening centuries and has spread from that land to every part of the civilized globe. The year was 1223; the two men were he who was called Francesco Bernadone in the world but who is known to us as Saint Francis of Assisi, and an artistic friend named Giovanni Velita; the work that they created was a scenic representation of the Holy Night at Bethlehem, a group of figures of which the final forms have long been called Christmas cribs.

Two hundred years before the founder of the great Franciscan order and his friend made the first of these cribs, the Catholic Church in one of its councils had formulated the rule which was its first formal recognition of the educational value of representative art. It decreed that pictures and sculptures should be used to teach the people who could not read. It must have been partly from this principle and partly because of his great love for such people that there came to Saint Francis the idea of making a

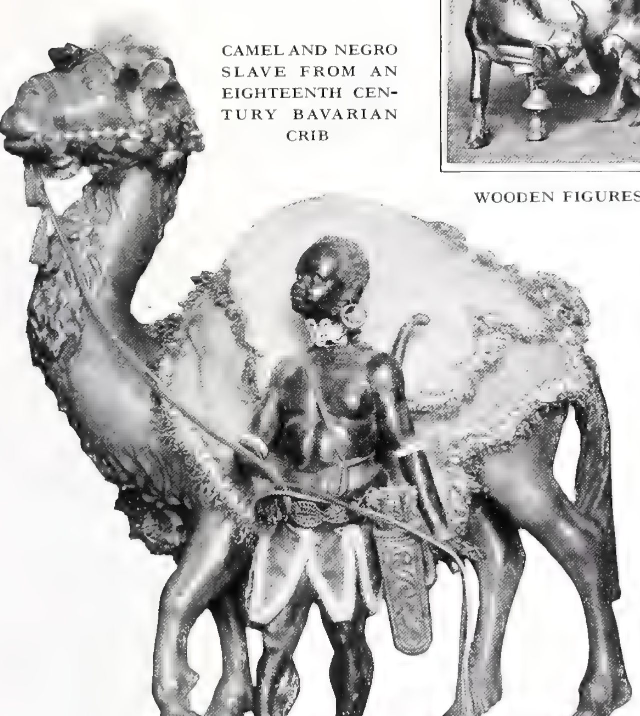
ABOVE: FIGURE OF A PIPER FROM AN EIGHTEENTH CENTURY NEAPOLITAN CRIB

BELOW: A SMALL MODERN CHRISTMAS CRIB MADE BY THE PUPILS OF THE INDUSTRIAL SCHOOL AT SONNEBURG, THURINGIA. THE FIGURES ARE MADE OF PAPER PULP, COLORED, AND THE SETTING OF CUT AND PAINTED CARDBOARD



representation of the Holy Night with an actual manger-crib and modeled figures to represent the Christ Child, Mary, Joseph and the animals associated with such a place as a humble stable in

WOODEN FIGURES FROM AN EARLY NINETEENTH CENTURY BAVARIAN CRIB



CAMEL AND NEGRO SLAVE FROM AN EIGHTEENTH CENTURY BAVARIAN CRIB

Bethlehem. Being in Rome in the early winter of 1223 he presented his idea to Pope Honorius III, stating that it was for the edification and proper instruction of the people, thus carrying out the rule of the Synod of Arras: "That which the illiterate can not comprehend from writing shall be shown to them in a picture." The first, as have been all other Christmas cribs, was chiefly a picture in the round.

Having the approval of the Pope, Saint Francis went to Greccio and set up the crib in time for Christmas. Its success was so marked that the brothers of the Franciscan order built others everywhere in the Thirteenth, Fourteenth and Fifteenth Centuries, and *la sainte crèche*, as it is called in France, grew greatly in vogue as a household ornament throughout the whole of Europe.

Christmas cribs at their beginning were limited to a few figures, the supreme example of which may be found in the group by Rossellino in the Metropolitan Museum of Art, a work that breathes the very spirit of the idea that Saint Francis must have had in mind in its serenity, sweetness and simplicity. Later the subject was steadily enlarged, and in various cases other scenes of the life of Christ were also represented. There are cribs showing, in addition to the birth, scenes like the flight into Egypt, the nuptials at Cana of Galilee, Jesus among the scribes and other striking incidents. When the cribs had become a family institution, their scope grew larger, and the most varied scenes of profane life were added to them. Human figures, like peasants, fishermen, beggars and soldiers, and many kinds of animals mingled with the well known characters of the Bible, and in the realism of their garments and their equipment they are often a valuable testimony as

CENTRAL PART OF AN EIGHTEENTH CENTURY NEAPOLITAN CHRISTMAS CRIB. CLAY AND WOOD FIGURES IN CLOTH COSTUMES

FIGURE OF AN ANGEL MADE BY TYROLEAN NUNS IN THE EIGHTEENTH CENTURY

FIGURE OF A ROMAN LEGIONARY FROM AN OLD CRIB IN SAINT PETER'S CHURCH, MUNICH

to the manners and customs which prevailed among the people of the times in which they were made.

Great attention was given to the execution of the figures and to their artistic value. While in Italy most of them were made of wax or of terracotta, the making of these figures opened a large field to the woodcarver when the custom spread to the Tyrol and southern Germany. The Seventeenth and the beginning of the Eighteenth Century was especially favorable to this art, and many old crib figures still preserved are small masterpieces of their kind in the realistic execution of the body and faces. Unfortunately, later generations did not appreciate this special branch of plastic art. The growing popularity of the Christmas tree almost did away with the cribs outside of Catholic churches, and many a small work of art may have been stowed away carelessly, to find its end on the rubbish heap. Nowadays, however, with the growing interest and estimation for all things of antique appearance, the Christmas cribs and crib figures have regained their old esteem and antiquarians are eagerly looking for them. Most of these figures have movable limbs, and the utmost care was taken as to their attire. The finest silks and other materials were used to clothe them and silver and gold laces of the

WOOD CARVING OF A CAMEL-RIDER BY ANDREAS BARSAM, MUNICH, 1850. THE FIGURE, MADE FOR A CRIB, IS TWELVE INCHES HIGH

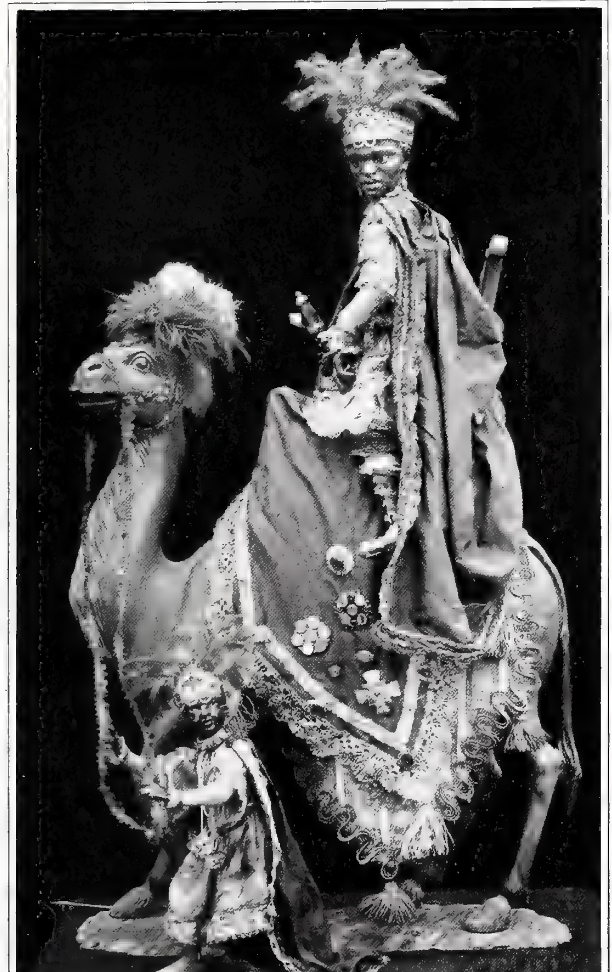
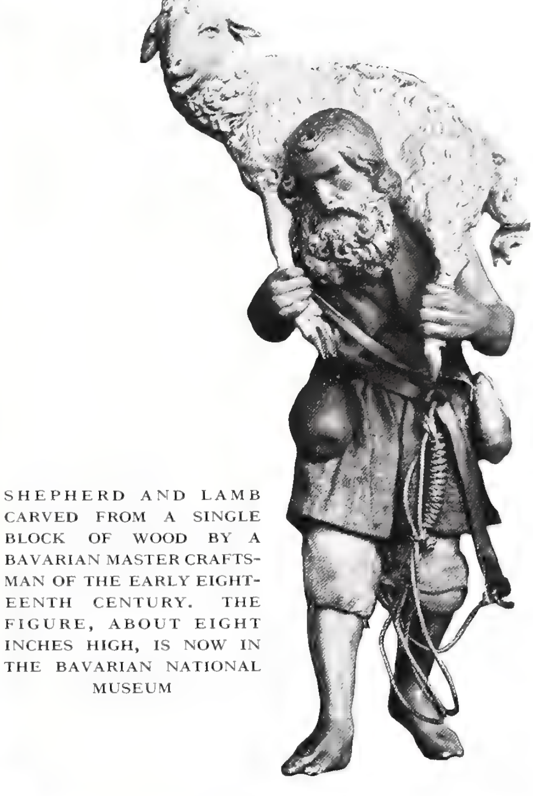


FIGURE OF THE MOOR FROM THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB, MADE IN THE LATE EIGHTEENTH CENTURY



SHEPHERD AND LAMB CARVED FROM A SINGLE BLOCK OF WOOD BY A BAVARIAN MASTER CRAFTSMAN OF THE EARLY EIGHTEENTH CENTURY. THE FIGURE, ABOUT EIGHT INCHES HIGH, IS NOW IN THE BAVARIAN NATIONAL MUSEUM

utmost delicacy and beauty of design were used extensively.

A fine specimen of a complete Christmas crib may be seen at Oberammergau, famous for its passion play. Once in the old parish church there, it is now in the possession of Sebastian Lang, who acted the role of Ananias in the passion play and whose son is at the head of the renowned Oberammergau wood-carving school. The figures, most of them dating back to the Eighteenth Century, are excellent evidence of the early wood-carving art in the village, while the garments correspond exactly to the costumes worn in the performance of

A HORSEMAN FROM THE OBERAMMERGAU CHRISTMAS CRIB

"THE ADORATION OF THE ANGELS." CARVED WOOD FIGURES FROM AN OLD BAVARIAN CRIB, EACH ABOUT FIVE INCHES HIGH AND CUT FROM A SINGLE BLOCK

the passion play at that period. Other Christmas cribs may still be found in the possession of churches or some families. The Bavarian museum in Munich has a splendid collection of cribs gathered from all parts of the country and accounted today as among its most valuable treasures. That popular interest in the cribs has not expired is shown by the so-called Christmas crib market that takes place in Munich every year in the holiday week. Grottoes of cork and roots representing the stable at Bethlehem are sold there, as well as the customary crib figures of various metals. They are, however, cheap market ware and have nothing to do with the artistic figures of olden time.

CENTRAL PART OF A SEVENTEENTH CENTURY NEAPOLITAN CHRISTMAS CRIB WITH FIGURES OF CLAY AND WOOD AND ARCHITECTURAL BACKGROUND OF CORK AND WOOD

"THE ANNUNCIATION" BY AGNOLO TADDEO GADDI (ITALIAN, FOURTEENTH CENTURY)

Gaddi, the godson and pupil of Giotto, in this picture anticipates the later Florentine delicacy. The Byzantine influence also is still manifest.

In the Louvre

THE ANNUNCIATION IN ART

IT is of no little significance that the Annunciation, frequently and lovingly pictured by the so-called Primitive artists of northern and southern Europe, became a subject increasingly neglected coevally with the transition from "closed" to "open" painting, as the methods distinguishing the periods prior and subsequent to the Renaissance have of late been appropriately termed. Raphael and Michelangelo have left madonnas and holy families; Titian depicted the assumption of the Virgin; Perugino, the entombment of Christ; Velasquez and El Greco, His crucifixion; Rubens, His descent from the cross; Rembrandt, the presentation of the infant Jesus at the temple; but it is mainly to the Pre-Sixteenth centuries that we must look for inspired and inspiring renderings of the annunciation of His birth.

The evolution in the technique of painting from "closed" to "open" corresponds exactly, therefore, to the evolution in thought from mystic to positive. In view of this remark the presentment by Dante-Gabriel Rossetti of the Annunciation in a spirit long abandoned strikingly evidences how constant is the interdependency of mind and matter, while the picture by Murillo shows how much further the Seventeenth Century Spaniard was removed from the thought and manner of the Middle Ages than was the young Anglo-Italian of the Nineteenth.

Surely enough, the mysteries of faith went out of art as the mystery of chiaroscuro came into it. We may observe that positivism in thought was accompanied by blurring of outline in art, and the rise of exact science, by the loss of exact form. It follows that the pictorial history of the Annunciation is, with a few isolated exceptions, confined to two centuries, the Fourteenth and the Fifteenth, when the mind of man was mystic and his work exact.—MURIEL CIOLKOWSKA.

"THE ANNUNCIATION" BY FRA FILIPPO LIPPI (ITALIAN, FIFTEENTH CENTURY)

It is interesting to compare this Annunciation with Fra Angelico's; while exquisite, it is far more worldly and theatrical. Filippo Lippi painted this for Cosimo di Medici who, Vasari records, had him locked up with his picture, hoping thereby to secure greater zeal. But the painter escaped, protesting wrathfully that "men of genius were not beasts of burden but forms of light."

In the National Gallery, London

"THE ANNUNCIATION BY FRA ANGELICO (ITALIAN, FIFTEENTH CENTURY)

It has been said of Fra Angelico that he never took brush in hand without praying that it might be rightly guided. He has been called the Saint Francis of painting, and after his death the title of Beato, second in degree to that of Saint, commemorated the holiness of his life. This is the most ingenuous Annunciation ever painted. Everything in this inornate picture is simple, the majesty of the occasion being sufficient unto itself.

In the Museum of San Marco

"THE ANNUNCIATION" BY JUSTUS OF GHENT (FLEMISH, FIFTEENTH CENTURY)

Fresco in the church at Santa Maria di Castello, Genoa

Justus seems to have been a Fleming who came to Italy to paint at Urbino for Firenzo of Montefeltro. His Annunciation is a somewhat precious composition, though wanting in the holiness of Angelico or the deftness of Lippi. The figures borrow their grace from the painter's adopted country, but quaint touches of domesticity in the setting are reminiscent of the land of his birth.

"THE ANNUNCIATION" BY PETRUS CHRISTUS (FLEMISH, FIFTEENTH CENTURY)

In the Kaiser Friedrich Museum

Petrus Christus, who was born in 1444, belongs to the School of Bruges, in which city he died in 1473. It is thought that he trained several Italian masters in the art of painting in oil colors and that they communicated to him some of their own delicacy of feeling in drawing, unless he acquired it, like Roger van der Weyden, during some unrecorded southern journey.

"THE ANNUNCIATION" BY DUCCIO DI BUONINSEGNA (ITALIAN, FOURTEENTH CENTURY)

In the National Gallery, London

This painting formed part of the large altar-piece which Duccio painted for the Cathedral of Sienna. Mrs. Peers in her book, "The Early Italian Painters," relates that "All Sienna had been eagerly looking forward to the day when Duccio's picture should be finished, and when at length on the ninth of June, 1311, it stood ready in all its beauty to be taken from the workshop to the Cathedral the townsfolk could not contain themselves for joy, and they rang all the church bells and made a public holiday, and, forming themselves in a procession, carried it in triumph to its place of honor above the high altar in the Cathedral." It is thought that Giotto may have been influenced in his art by Duccio.

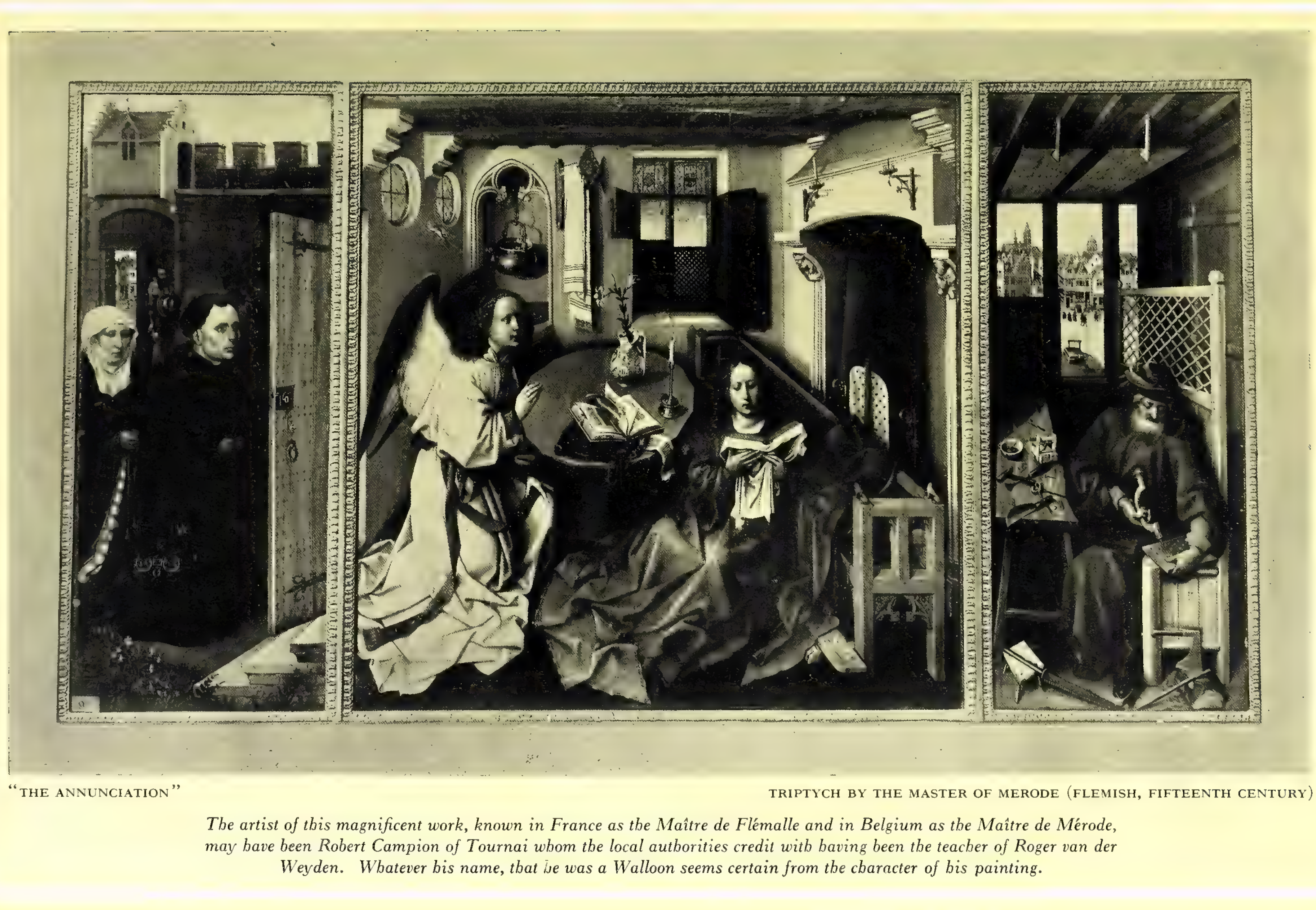
"THE ANNUNCIATION" BY ALESSANDRO BOTTICELLI (ITALIAN, FIFTEENTH CENTURY)
In the Uffizi Gallery, Florence

This is not only the Angel Gabriel's Annunciation to Mary, it is also Botticelli's of the birth of the Renaissance. To Giotto's majestic rhythms, to Fra Angelico's ingenuous mysticism, Botticelli adds accomplishment prophetic of Michelangelo. The sway and swoop of curves, waving, rippling and overlapping within the fine, angular geometry, is an intimation of Buonarotti's technique artfully concealed within a still primitive pattern. If poetry is the art of disguise, as Shelley contended, who, of Botticelli or Michelangelo, was the greater poet?

"THE ANNUNCIATION"

ATTRIBUTED TO LEONARDO DA VINCI (ITALIAN, FIFTEENTH CENTURY)

The transition which involved the entire destiny of painting between the period when, to quote Ruskin, "art was employed for the display of religious facts" and the subsequent one when "religious facts were employed for the display of art" is represented to perfection in this picture whose author, failing a definite attribution, must be considered anonymous. Its anonymity should not be a deterrent from admiring its noble blend of medieval mysticism and Renaissance pagan-classicism.



"THE ANNUNCIATION" TRIPTYCH BY THE MASTER OF MERODE (FLEMISH, FIFTEENTH CENTURY)

The artist of this magnificent work, known in France as the Maître de Flémalle and in Belgium as the Maître de Mérode, may have been Robert Campion of Tournai whom the local authorities credit with having been the teacher of Roger van der Weyden. Whatever his name, that he was a Walloon seems certain from the character of his painting.

"THE ANNUNCIATION AND VISITATION" BY MELCHIOR BROEDERLAM OF YPRES (FLEMISH, FOURTEENTH CENTURY)

In the Museum of Dijon

French and Italian influences are apparent in this picture and the composition is reminiscent of book illumination.

"THE ANNUNCIATION" BY AN ANONYMOUS GERMAN PAINTER (SCHOOL OF COLOGNE, EARLY SIXTEENTH CENTURY)

"THE ANNUNCIATION" BY THE MASTER OF LIESBORN (FLEMISH, FIFTEENTH CENTURY)
In the National Gallery, London

With the exception of that by Murillo, this is the only Annunciation in which the Virgin is on the left of the picture. In the Spanish painter's day the symbolic significance of the orientation had no doubt been lost, but its inobservance on the part of a Fifteenth Century artist is surprising.

"THE ANNUNCIATION" BY GIANICOLO MANNI (ITALIAN, SIXTEENTH CENTURY

There is great appeal in the unostentatious manner and brave drawing of this painting.
In the National Gallery, London

"THE ANNUNCIATION" BY MURILLO
(FLEMISH, SEVENTEENTH CENTURY)

"As long as men sought for truth first and beauty secondarily," wrote Ruskin in "Modern Painters," "they cared chiefly of course for the chief truth, and all art was instinctively religious. But as soon as they sought for beauty first, and truth secondarily, they were punished by losing sight of spiritual truth altogether." Murillo's picture, nevertheless, has religious feeling.

"THE ANNUNCIATION" BY DANTE-GABRIEL ROSSETTI
(BRITISH SCHOOL, 1828-1882)

No picture by the English Pre-Raphaelites better endorses their claim to the restoration of the feeling and technique of the Quattrocento paintings.

"THE ANNUNCIATION" BY THE MASTER OF AIX-EN-PROVENCE
(FRENCH, FIFTEENTH CENTURY)

The centre panel of this triptych is at the museum of Aix, the two others belonging, respectively, to the national picture gallery of Brussels and to Sir Herbert Cook of Richmond, England. The features of the Virgin point to an artist of Flemish race, who might be Jacques de Litremont of Bruges, but there are other peculiarities, notably the setting, which bear a southern stamp. The conclusion is in favor of the picture being the outcome of the mutual influence exercised by different Franco-Flemish centres.

EAST SIDE OF ROOD-LOFT, LLANWNOG, MERIONETHSHIRE, WALES

Old ROOD-SCREENS *and* LOFTS

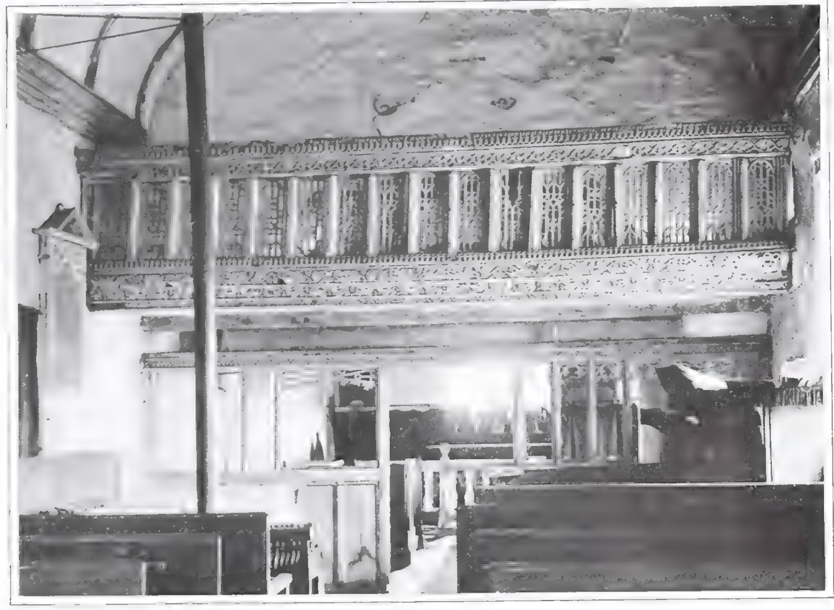
Ecclesiastical carvings in England and Wales which survived the havoc wrought at the Reformation

W. B. M'CORMICK

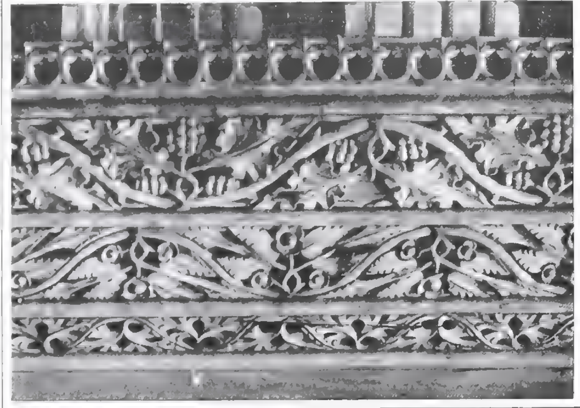
After a century of neglect on the part of architectural writers in England there has sprung up in the last two decades an extraordinary revival of interest in the ancient churches of that country including, to a lesser extent, those of Wales. Already there is in existence much literature concerning these old edifices. What is recorded in such works is the remains of medieval architecture and, more particularly, craftsmanship, for during the Reformation religious bigotry caused sad havoc with the interiors of many of these old structures. This was directed particularly against the rood-beams, rood-screens and rood-galleries and even against the rood-chains and rood-stairs, all of which are connected with the exposition of the cross.

Most of the literature of this architectural and ecclesiastical revival is concerned primarily with churches in England. Those in Wales are generally neglected, except for the four cathedrals of that principality and the churches of Llanwnog, in Merionethshire, and Patricio, in Breconshire, to which the merest references are made. Yet, as photographs of the four rood-screens and their lofts or galleries reproduced here show, Wales can boast of some of the most remarkable examples of these elements of church fittings extant today. They are among the oldest existing rood-screens and rood-galleries, their carvings being more purely Gothic in spirit than those seen in most of the old churches in England itself.

All these combinations of the word "rood," which comes from the Anglo-Saxon "rod" or "rode," meaning cross, are based on the practice in most medieval Catholic churches in western Christendom of displaying a large crucifix with statues of the Blessed Virgin and Saint John on a beam usually placed over the entrance to the choir. The origin of the custom is hidden in the historical mists hanging over the Dark Ages, but by the Thirteenth Century there were few churches in Europe that did not have rood-beams or rood-



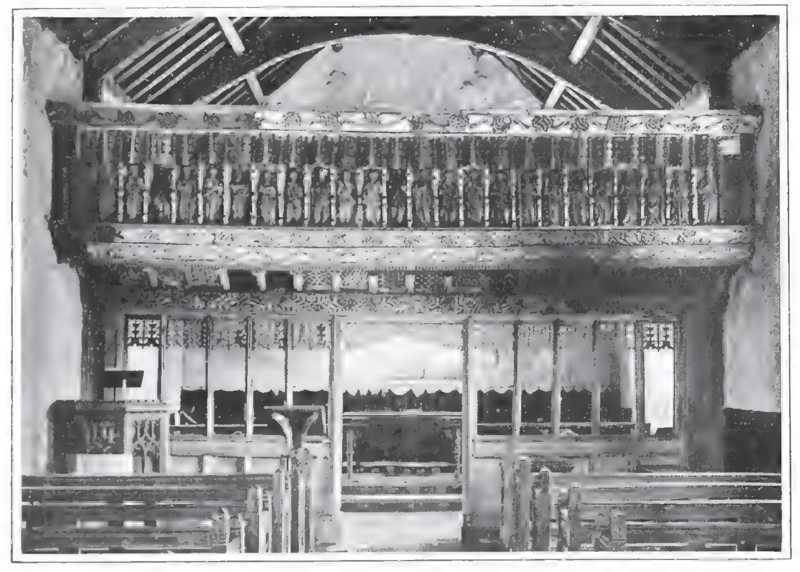
TYPICAL WELSH ROOD-LOFT AND, BELOW, DETAIL OF CARVING; LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY, PATRICIO, BRECONSHIRE



screens with the crucifix and the two figures. When the rood-beam was exceptionally large or heavy it was supported by chains fastened to staples inserted in the chancel arch, these chains often being of elaborate design. In a few English churches, the staples are still to be seen. As time passed and the decoration of churches grew in beauty and magnificence, the rood-beam was often overshadowed by the rood-screen over which it was placed. The origin of the screen and its connection with the rood-beam also is obscure, but the screen seems to have been introduced for two reasons: privacy for the clergy and comfort. The privacy was made necessary by the fact that in medieval times the naves of churches were habitually used for all sorts of public conveniences, such as meeting places, markets, and sometimes even as hospitals. The more or less solid screens separated the choir and altar from these worldly affairs. They also lessened or eliminated draughts, and they made tolerable the holding of night offices by the clergy in the churches.

As a further embellishment of the rood-screen, there was added a rood-loft or gallery, which one French authority declares to have been originally a sort of bridge connecting the two *ambos* (raised, pulpit-like desks where parts of the mass were chanted or read in these early churches) on either side of the chancel arch. Whatever may have been their original purpose, these galleries soon came to be used for reading the epistle and gospel and announcements. Later they were used for the music of the mass, the organ and singers standing in them. By this time the lofts had become more spacious than at their beginning and they definitely separated the nave from the choir. In some large monastic churches there was a further elaboration of these structures. This was through the use of what was called a *pulpitium* at the eastern

ROOD-LOFT, FIFTEENTH CENTURY, LLANANNO, RADNORSHIRE

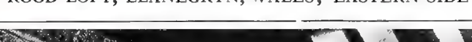


side of the division between nave and choir. The remainder of the space to the westward was filled with the rood-screen proper. This type was not common, however, and has nothing to do with the screens and lofts which are illustrated here.

ROOD-LOFT, LLANEGRYN, WALES; WESTERN SIDE

Our photographs of rood-screens and rood-lofts in four Welsh churches picture examples that have come to be recognized as classic among architectural and ecclesiastical students and authorities. Judged from its austere simplicity, the rood-screen in the church in Patricio must be of a very early date for the base is the plainest kind of a wainscot, and the rectangular frame with a central doorway is known to have been the earlier form of constructing these screens, the upright shafts being extremely simple, while the tracery remaining is anything but elaborate. The rood-loft is credited with being of the late Fifteenth or early Sixteenth Century by an English authority, J. Charles Cox, and its elaborate tracery is obviously of a much later period than that of the rood-screen beneath it. Apparently a little older is the rood-loft in the church at Llanwnog. Here we see only a portion of the panels in the face of the loft is carved, the design of the tracery itself being much simpler than that in the panels of the loft at Patricio, while the lower part of the screen also is restrained in design, as are the upright shafts. In so far as the rood-loft is concerned, that in the church of Llanegryn, also in Merionethshire, appears to be of an earlier type than any of the others although its screen is later than the examples of Patricio and Llanwnog. The plain panels of the loft strike the note of this earlier time. In one of these can be discerned a cross, the destruction of which was the whole purpose of the Reformation order against the rood figures. Here the base of the screen is relieved by tracery, as is the upper part of the bays on either side of the doorway. In the rood-loft and rood-screen in a church in Llananno, Radnorshire, we have another late and early combination. The introduction of carved figures in the ornamentation of the rood-loft is a type of Gothic art seldom seen in these wooden structures, the ecclesiastical architects and craftsmen appearing rather to prefer motives from the floral kingdom. This loft is ascribed to the late Fifteenth Century, but the screen would appear to be of an earlier time.

Of the large number of screens and lofts existing in medieval Britain, the few that remain were spared because in the more general method of construction, the lofts could not be taken down without destroying the screens as well. This singular piece of consideration is the more curious in view of the fact that the screen, as much as the loft, was an essential part of the structure created for the support and glorification of the cross, all trace of which the Reformation tried to obliterate.



ROOD-LOFT, LLANEGRYN, WALES; EASTERN SIDE

"THE HANDKERCHIEF OF SAINT VERONICA" BY VELASQUEZ *Courtesy of A. L. Nicholson*

VELASQUEZ'S MAN OF SORROWS

IN the collection of A. L. Nicholson in London is one of the greatest of Velasquez's paintings of Jesus, his purely Spanish presentment of the legend of St. Veronica, who, tradition has it, took pity on the Man of Sorrows laboring under the weight of his cross on the way to Golgotha and handed him a handkerchief with which to wipe the perspiration from his brow. The handkerchief, returned to her, bore the likeness of the Christ. The painting, known as "The Handkerchief of St. Veronica," is one of the most wonderful and moving representations of the divine face in the whole realm of artistic achievement. Further, the high sanctity of character, the poignant sorrow, the air of high purpose, the sacrificial dignity form the ultimate transcript,

"CHRIST ON THE CROSS" BY VELASQUEZ — *In the Museum of the Prado, Madrid*

by the brush, of Isaiah's prophecy: "My righteous servant . . . despised and rejected of men, a man of sorrows acquainted with grief . . . wounded for our transgressions, bruised for our iniquities."—Isaiah LIII.

The picture, first recorded in the collection of the Duke of Mantua, probably was painted by Velasquez on his second journey into Italy, where he spent the greater part of the years 1649 to 1651. It is, therefore, much later than the large picture, "Christ on the Cross," in the Museum of the Prado, Madrid, which Justi says was painted in 1638. There remain, however, the same type of head and face and a like treatment of the hair and of the thorns which crown the brow.

SICKERT, *English Impressionist*

A leader in the revolution against the academic, he pictures chiefly the commonplace life in his native city

Mrs. Gordon-Stables

To estimate justly the influence wielded by Walter Sickert upon contemporary British art, one must first consider the position prevalent in the 'nineties when the impressionist group came into being. At that period two sects in painting ruled in conjunction the artistic roost. Firstly, there was the academic section, as represented by such men as Sir Frederic Leighton and Alma-Tadema; secondly, there was the Pre-Raphaelite fraternity, which, in spite of the salutary and reactionary influence which it had exercised over Victorian art, yet achieved the mischievous effect of placing British art on a false basis through its insistence, among other things, on an impossibly high degree of "finish." This "finish" inevitably brought in its train a divorce from truth and from nature and an entire disturbance of that right focus which alone can satisfy the artistic sense.

To adjust to modern views of painting conditions to totally in opposition to them, was indeed a Herculean task—one which to all but an inspired pioneer might well have appeared impossible of accomplishment. To that undertaking there came, together with Walter Sickert, who may justly be regarded as their leader, such men as Wilson Steer and McColl, artists of perception and of insight, to whom must be granted the distinction of grafting new life and vital principles onto an art which was then passing through what threatened to be a period of moribundity. What Pierre Bonnard, the French *intimiste* painter, achieved in France for the art of his day, Sickert similarly brought about in the England of his youth, but where Bonnard is all suavity and charm, Sickert strikes, on the contrary, the high note of tragedy, the tragedy of life's sordid side and of London's mean streets.

"SELF-PORTRAIT" BY WALTER SICKERT

In reviewing Sickert's work, it is essential that the meaning of the term "Impressionist" should first be clearly defined in our minds. This could hardly be most succintly expressed than by Percy Moore Turner in his volume, *The Appreciation of Painting*, where he writes:

"Impressionists strive, first of all, to reproduce the real, an aim which they share with many who are not Impressionists; all Impressionists are realists, but all realists are not Impressionists. Next, they have striven to solve the mystery of light, to give to color the greatest luminosity and effect; they are, above all things, colorists. Thirdly, they try to seize some instantaneous aspect of life and faithfully to reproduce that vivid impression as distinct from this or that detail or series of details."

Another paragraph in the same treatise further elucidates the aim of art, as realized by the great impressionist artist. It runs: "An artist, then, is one who, by means of some instrument, such as a picture, transmits emotion to a responsive person, or at least evokes some aesthetic feeling in him, though the wish to transmit such emotion need not be present. And a work of art is the vehicle of this transmission."

Here we have in a nutshell not alone the painter's relation to his public but also toward his subject. Sickert is not of those who deliberately and with self-consciousness sally forth to select a paintable theme. Certain subjects, because of their innate quality, evoke in him the desire to paint, and in painting them he unconsciously evokes in the spectator a similar aesthetic emotion.

"SUSPENSE"
by
Walter Sickert

Courtesy of J. L. Raynor, London

"LANSDOWNE CRESCENT, BATH"

by

Walter Sickert

From the Collection of Lord Howard de Walden *Courtesy of J. L. Raynor, London*

CHALK DRAWING BY WALTER SICKERT

With paint and canvas he aims at reproducing a general impression of the scene as it strikes the eye, retaining its architectural structure and general design without concentrating on its local color or troubling about its detail or finish any more than the eye, taking in its general impression, worries about the inessentials. The result of such principles is to give an absolute concentration of appeal, undiluted by considerations of mere prettiness, undisturbed by technical smoothness.

In the career of the majority of artists of iconoclastic tendencies, it is possible clearly to trace, in point of style, its source, its growth—and too often, its decline. In the case of Sickert, however, there has occurred but the slightest of artistic modification since first he entered the lists in his long and arduous fight against the entrenched opposition of the artistic forces of his earlier days. Unconsciously he has brought his aesthetic principles to the development of his own temperamental outlook upon the life of his period. If he is concerned for the most part with the presentation of life's seamy side, it is because he is painfully aware of its existence and would desire, perchance, that others should regard it with his own sensitiveness. To his interpretation of the ugliness of the lower-class environment, he brings a quality of satire

"BLOOMSBURY INTERIOR"
BY WALTER SICKERT
In the possession of the Independent Gallery, London

and of tragic apprehension that makes him a legitimate heir of Hogarth. Like Bonnard, again, he is the *intimiste* historian of his own day, and as a historian his uncompromising attitude will render his records enduring.

In Sickert's "No Surrender" cry to the claim for superficial beauty, one detects his condemnation of the prevailing ideas on loveliness as being too often false and ephemeral. His penetration is too keen, his wit too biting—the artist has a witty brush as well as a humorous tongue—for compromise, nor will he consent to the glorification of either his models or their setting. His is at his best in dealing with what might be described as the tragedy of the commonplace. He knows how to devise his color schemes in sympathy with his subject and how to reinforce his psychological studies by means of masterly design. A good example of his methods in this connection is to be found in the "Bloomsbury Interior," one of his most recent works. This picture, which is in the possession of the Independent Gallery, London, is painted with incisive force and with emphasis upon unity of design. One feels in its execution the artist's perfect control of both subject and medium. "Chicken," a rather higher keyed work in a private collection, is a characteristic example of the spontaneous quality distinctive of this painter. A subtle harmony of blue, gray and brown, it typifies a document of realism, presented

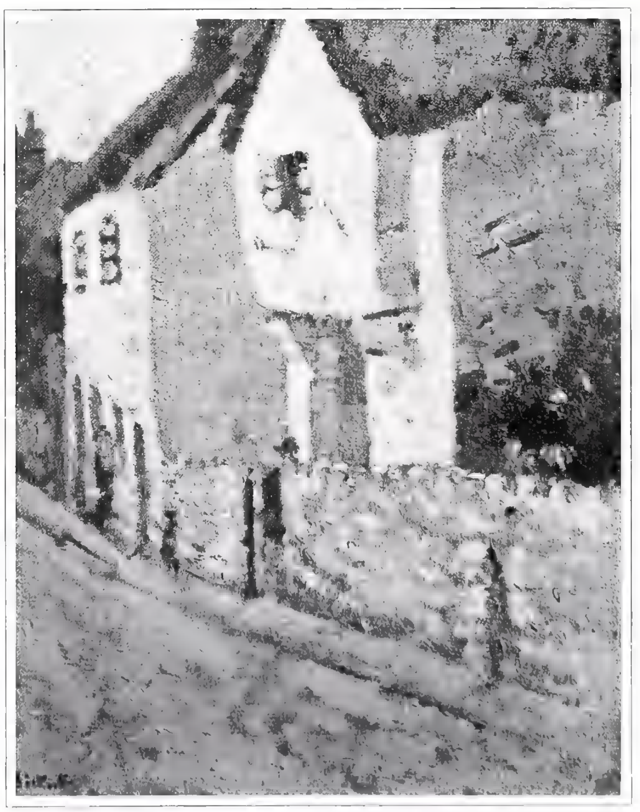
"CHICKEN" *In a private collection* BY WALTER SICKERT

"LA RUE DU MORTIER D'OR, DIEPPE" BY WALTER SICKERT

in a most intriguing form and equally representative of his mental processes and methods.

In landscape, Sickert excels in bringing out the true essentials of scenic character. No profounder representations of Venice have been made since the days of Guardi or of Canaletto; yet he is equally, if not more, at home in scenes from the quiet, small, intimate bourgeois life of Dieppe, its cafés and its churches. In his "La Rue du Mortier d'Or, Dieppe" we have an impressionistic and at the same time a poetic interpretation of that which stands respectively for the social and the spiritual life of the seaside town. A similarly acute perception Sickert brings to his versions of certain little explored but highly interesting quarters of the London that he knows so exhaustively.

In technique Sickert's work conveys a superficial idea of ease that is extremely misleading. His method is indeed a laborious one, worked out through careful drawings and with an uncompromising jettisoning and diluting of material, pursued until the funda-



"CHAGFORD, DEVON" BY WALTER SICKERT

"CHOPIN" BY WALTER SICKERT

mentals of presentation are arrived at. Of his powers as a draughtsman, the chalk drawing of a recumbent figure, reproduced herewith, is an admirable example. Here a mordant quality of line combines with a subtle use of light and shade to obtain the effect at which he aims. As an example of his powers of composition, the "Chopin" instances well his sense of balance. Piano and player, picture and wall, all play their respective parts in design and composition.

Such figures, and more particularly the "Bloomsbury Interior" and "Chicken," show how, if Sickert is one of Hogarth's few artistic descendants, he is a son of his time in that he has completely divorced the obvious from his types of London life, a difference as noticeable as that between their times.

From the point of view of color, Sickert's work is of fine, although subdued, quality. When treating of the problem of light and shade, as for example in "Chagford, Devon," he succeeds in providing an effect of diffused sunlight without in any way losing hold of the essential elements of his subject. But as a landscapist he has a tendency to show himself somewhat more detached than as a portraitist, in which capacity he evinces a firmer grip. Nowhere does he fall into the error of filling a big, pretentious canvas when a smaller one is capable of producing an equal or a better effect—a fault common to many a latter-day artist. He knows unfailingly on what scale his ideas should be carried out to be made most effective.

Sickert already has given proof of his enduring quality by reason of his continued maintenance of his position as doyen among modern British painters in spite of the change of attitude which, owing to the enormous influence of the great French moderns, such as Cézanne and Gauguin, is making itself felt among the younger men —an influence which incidentally, to an incalculable degree, has transformed their output. He is as greatly esteemed by the artistic youth of today as by the perceptive, intellectual community of some fifteen to twenty years ago, a fact which in itself speaks volumes for the solidity and soundness of his aesthetic principles. From out of the welter of warfare waged on the field of British—nay of European—art, Sickert stands forth, an impressive, dignified figure, whose position can but become more honored with the passage of the years. His work belongs to the category of great art.

Photographs not otherwise credited are used by courtesy of Mr. J. L. Rayner

"YVONNE" BY WALTER SICKERT

FURNITURE FOR CHILDREN

Diminutive pieces built in Colonial times had sturdy, homely characteristics of their larger prototypes

HANNA TACHAU

PERHAPS there is a no more insidious habit than that of furniture collecting. Like a winged spirit, it may lead on to the ends of the world, luring by the illusive hope of possession or calling with the insistent voice of certainty, or it may find satisfaction by pausing for a time in some fertile bit of territory and doing its hunting there, whether successfully or not.

Until a few years ago, our eyes, dazzled by the exquisite finish and graceful forms of furniture that came from the practiced hands of European craftsmen, could see little beauty in the naïve efforts of the American colonists of the Seventeenth Century who had neither the experience nor the requisite knowledge for true cabinet-making. They had no tools with which to work other than those that they made for themselves, and they had not yet the cunning to fashion fine objects, but they did possess the ability to produce sturdy pieces that were accurate expressions of the times and that perfectly answered practical needs. And therein lies the charm of these pieces. They are simple and honest, they make no fine pretensions, but they tell us more plainly than words how those early comers to the new world lived and struggled, what they needed and desired and how they came gradually to greater prosperity.

All these early examples are necessarily reminiscent of old-world models—what other sources had the colonists from which to draw?—but the execution is crude, as first attempts are always crude. The woods, too, were native—pine, beech, ash, maple, oak—which stamps them as being entirely American. Moreover, they were made strong and durable, for the wood was felled and hewn and shaped by hand, and they were solidly joined and pegged and dove-tailed, often being built without resort to iron. The turnings are delightfully inexact and "alive" for they were worked by hand on crude wood lathes operated by foot, quite unlike the present-day perfection of machine-made objects which seldom give even a

EARLY AMERICAN CHILDREN'S FURNITURE FROM THE ANTIQUARIAN HOUSE, PLYMOUTH, MASSACHUSETTS

PINE CHEST, EARLY EIGHTEENTH CENTURY

fillip to the imagination. The carving, too, is quaint and unaffected, showing how spontaneously some simple idea was conceived and made real. And as our interest is stirred more and more by this furniture that not only was made in America but was fashioned from native woods, our ardor burns when we come upon those rare little pieces that were built especially for children. How loving, how certain the handicraft that created them, and how sincere the sentiment that fostered them for domestic use!

We are told today when we go in quest of modern furniture for children that the demand does not warrant the making of significant pieces; that a child soon outgrows its childhood belongings, and that these then lose their usefulness. Yet the early craftsman who had to make by hand everything that he and the remainder of his community needed, seemed to think that a child's wants demanded as serious attention as did those of his elders. So he approached his task with a certain graciousness of intention that brought into being these delightful little pieces. No wonder they make so strong an appeal to us today.

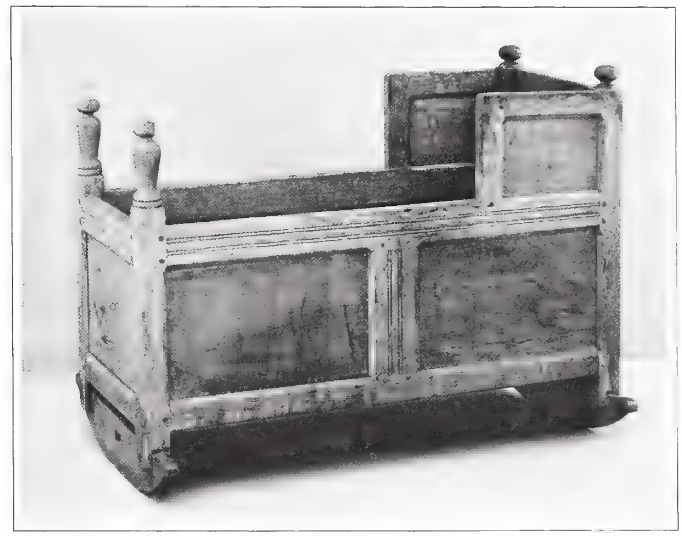
It is interesting to find that almost every piece of furniture made then for the adult had its copy in miniature, and these small pieces were fashioned with such nicety that they have weathered the exigencies of many generations and still retain the charm that springs from their modest design and robust simplicity. It is truly an adventure to discover, for instance, the various types of chairs "in little" which perhaps do more to create the feeling of home than any other furniture. Brewster and Carver chairs, which typified the force and virile ideas of the early settlers, were reproduced with portentous gravity, as were wing chairs and settles, high backs and side wings, intended to keep out draughts, appearing in these crude little reflections of their larger prototypes. How fascinatingly prim and sedate they are—like children playing at going to church!

MAPLE HIGH CHAIR, ABOUT 1700

We more frequently meet the slat and ladder-back types with roughly woven rush seats and front and back posts often worn flat and feet almost gone from hard usage. Baby nature was the same then as now, and a little chair was often a cart or a sled or some other plaything in imagination. Little bannister-back chairs are far less common. Doubtless some of the most interesting examples of chairs for little people have been lost or destroyed, for it it is only in the last twenty-five years or so that we have felt a desire to preserve as much of this early furniture as possible. Arm chairs are more plentiful than side chairs, which emphasizes the fact that children's furniture was then designed to be, above all else, practical, for parents believed that a child should be safeguarded. The high chairs, too, are quaint and amusing. Many

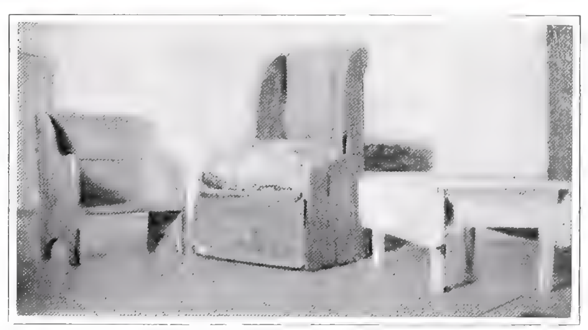
SMALL CARVED CHEST DATING FROM 1650-1700

were built with sturdy legs that sprawled humorously at the bottoms to lessen the danger of over-turning at the pressure of childish feet against a table. Windsor chairs, which were *persona grata* in every room in the house except perhaps the parlor, also lent themselves readily to reproduction in miniature, and the examples that remain are beguiling. Later, the so-called Hitchcock chairs, painted and decorated with stencilled designs in dull gilt, were also made in diminutive sizes, and sometimes the little rockers that were the vogue flaunted wide, hospitable arms for childish comfort.



OAK CRADLE DATING FROM 1625-1675

Surely this early type of furniture possesses a far greater decorative quality and is more comfort-giving than are most modern productions which attempt the daring and unusual, rather than the obvious and comfortable. Some of the present-day furniture designers seem fondly to believe that a child delights in associating daily with the grotesque forms of birds and beasts which have been twisted and cajoled into shapes for furniture. They go still further and make these bizarre creatures lurid with bursts of color. Even the infant mind has the temerity to rebel and turns with relief to something more natural and tranquil. Surely we can find nothing more fitting to present to him than faithful copies of these early stalwart types, as strong as the originals, yet light enough for him to move, for flimsy furniture has no place in the nursery where little muscles must be developed by play for the tasks of manhood.

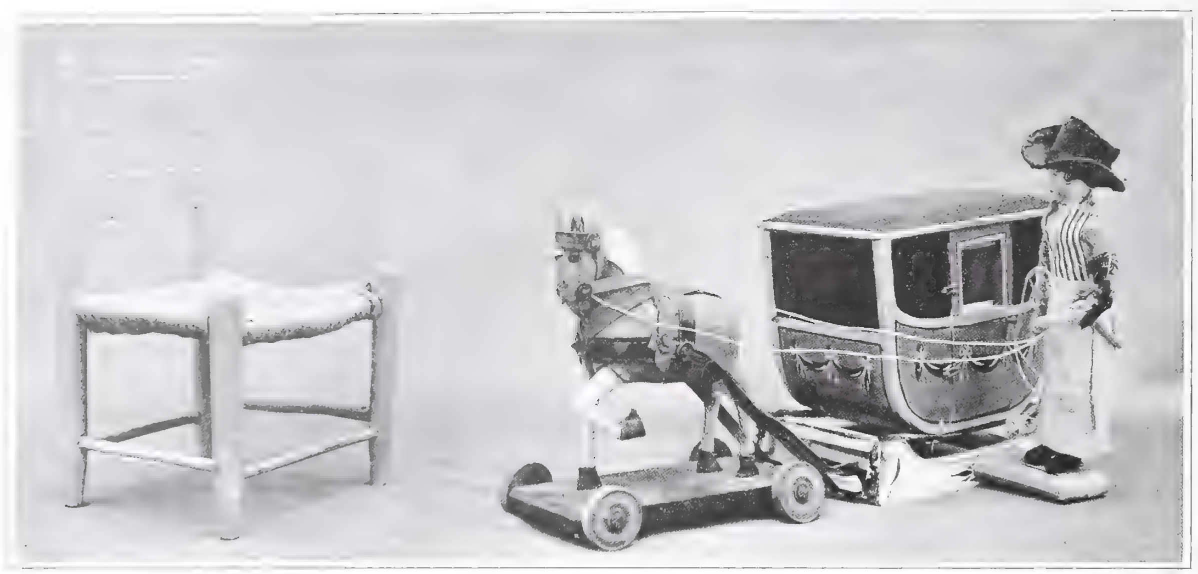


EARLY SETTLE, TABLE AND CHAIR
Courtesy of the Hingham Historical Society

Early cradles and trundle beds were inspired by the essentially practical needs of the colonists, and their designs, although crude and lacking in delicacy of execution, fulfilled their mission well. Unfortunately, comparatively few examples have survived, but those that do remain stand as explicit witnesses of a happy domestic life. The room with the huge open fireplace was the center of household activities, for not only was the food prepared and served here, but all tasks were performed near the warmth of the glowing logs. Naturally, the cradle became part of the furnishing of this room, and while the fingers of the housewife plied the busy needle, her foot kept rhythmic time on the rocker. Practically all cradles were built with hoods to protect their occupants from draughts. The trundle beds, intended for older children, were made to slip under the large beds and were visible only when they were brought out in the evening for use.

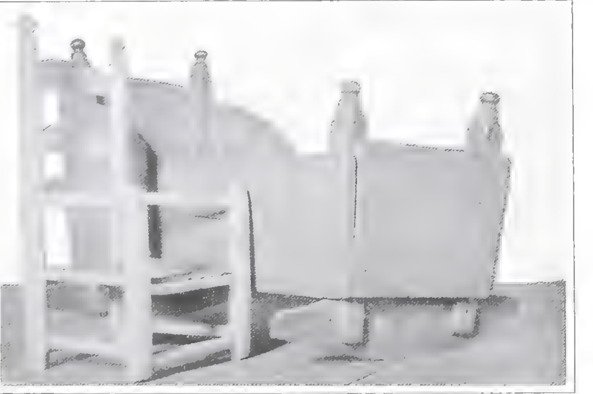
EARLY WINDSOR AND STENCILED CHAIRS
Courtesy of the Hingham Historical Society

The subject of small chests, drawers and boxes is as fascinating and significant a theme as that of chairs. They make as subtle an appeal to the layman as to the collector, for they are fraught with human interest, with the sentiment of childhood, and are expressive of almost every phase of furniture making from the early Pilgrim



CHILD'S CHAIR AND TOY SLED, EIGHTEENTH CENTURY

types. Their styles are many, and, as in all handmade objects, each one possesses the individual mark of some particular worker in wood. Whether the very early little boxes and chests were really intended for the use of children, or whether they were designed to hold valuable objects and stand upon larger chests, is a matter of conjecture. Perhaps they served both purposes, as many of the little benches and settles upon which children were permitted to sit were originally wagon seats. Many of these small chests are as suitable to present-day requirements as they were when they were made; others can be adapted to modern uses. For instance, the little chests that were used mainly to hold clothes and bedding would be triumphantly successful boxes to hold toys, an innovation that claims the attention of all decorators of children's rooms. The problem of storing toys so that the nursery may be tidy is one that is always open to some satisfactory solution. I have shown here some early chests and a little cupboard that lend themselves beautifully to such a purpose, and it would be well if we could again recover the simplicity of line that makes this early work of our cabinet-makers so worthy of admiration.



CHAIR AND CRADLE, SEVENTEENTH CENTURY
Courtesy of the Hingham Historical Society

Diminutive chests followed the evolution of their larger prototypes that found their beginning in the early dower chests which held all their owners' linens and clothing. There came a time when a drawer was inserted at the bottom of the chest, the upper portion still being kept intact as a chest. By degrees, drawers followed one upon the other, until finally the original form disappeared and gave way to what is now known as a chest of drawers. Long drawers in early pieces were far more common than two small drawers placed end to end. This was due, of course, to a recognition of the greater convenience of laying clothing full length without having to resort to many foldings. Almost all types of chests and chests of drawers, from the sturdy Pilgrim pieces of pine to the more sophisticated examples of the Eighteenth and Nineteenth Centuries in mahogany have miniature replicas which, from the historic and artistic viewpoints, are fully as significant as the large pieces for they also are manifestations of the fine aesthetic impulse that animated our early native art and craftsmanship.

Those who are touched by the humility of beauty in its lesser forms, who feel the sentiment of lovely, lowly things, will find the appeal of this early furniture for children irresistible, for although it makes no blatant claim, it possesses that vague thing called quality, which is as insinuating and happily subtle in a work of art as is charm in an individual and as winsome in its influence.

INTERNATIONAL STUDIO

SWEDISH ART IN COLOR

Nation's painters express desire of Scandinavians for brightness as a contrast with nature's somberness

Christian BRINTON

THE popular fallacy that color exists chiefly in the South, among the fiery Latins and in semi-tropical climes, is nowhere more convincingly disproved than in the Scandinavian countries, and particularly in Sweden. In point of fact the Southern peoples are not fundamentally coloristic in taste or temperament. A liking for pure, clear tones is typical of the Slavonic and Scandinavian nations, not of the Italians or Spaniards, who affect sober, austere hues, as relief, doubtless, from a too incessant solar stimulus.

Back in the dawn of history the gods in the flush of resplendent youth must have given Svea and its sturdy inhabitants, the Svear, a benison of color which during centuries has never forsaken this far-stretching land. The scattered embers of pagan watch-fires on the granite mountain tops were not entirely extinguished, and ever since, in the heart of the Swede, and in the sunset flare upon pine-crested holm and hillside, we note the same coloristic magic, that veritable cult of color so characteristic of the land and its people. Throughout the length and breadth of Sweden—from the green plain of Scania to the blue ranges of Lapland, from the sun-bleached skerries of Stockholm's outer archipelago to the purple, sea-lashed coast of Bohuslän—you encounter a color appeal that is continuous in its rich and varied intensity. And not to be outdone by nature, the inhabitants bedeck themselves in kind. Blue and red predominate with the Lapps; red and green among the general mass of the peasantry—a clear, tonic red and that bright parrot green which is doubtless a legacy from the splendor-loving Vasa kings and their realm on the Gulf of Bothnia.

Native costume, which achieved its fixity of character toward the close of the Fifteenth Century and began to be superseded by drab, modern dress in the early decades of the Nineteenth, has of late been revived, and never indeed in certain districts, such as Dalecarlia, did it become entirely obsolete. Here in the parishes of Mora, Rättvick, and Leksand the local costume persisted, just as the local speech retains a rugged purity of flavor that smacks of the stout-hearted peasant class which has more than once proved itself to be the mainstay of the country. Not alone outside, but indoors as well, is this same love of color, this positive necessity for color expression, manifest. Snugly tucked in huge snowdrifts or nestled amid tiny gardens with peonies flaming in summer glory about the beehives are the bright-countenanced peasant cottages filled with decorated chairs and cupboards, wonderfully woven or hand-painted wall and ceiling hangings, and a substantial array of domestic utensils, all carved and colored, not forgetting the capacious drinking bowls, usually red with fantastic figures traced in black or dark blue. In both form and color each of these articles goes back to early racial days,

"VADSTENA CASTLE" BY OSCAR BJÖRCK

and each reveals the living presence of a rich, if crude, creative imagination and an uncommon display of manual dexterity. What is customarily visible to the eye is, however, as nothing compared with the rainbow glory of the great bridal chests filled with their deftly designed and embroidered contents, not the least important of which is the traditional "bridegroom's shirt," upon which has been lavished much loving labor. A vast assemblage of this peasant handicraft may be seen in the Northern Museum at Stockholm, but the art still obtains among the peasantry, and the active revival of the peasant industries movement has fortunately insured it for the future.

"THE LISTENING HUNTER" BY BRUNO LILJEFORS

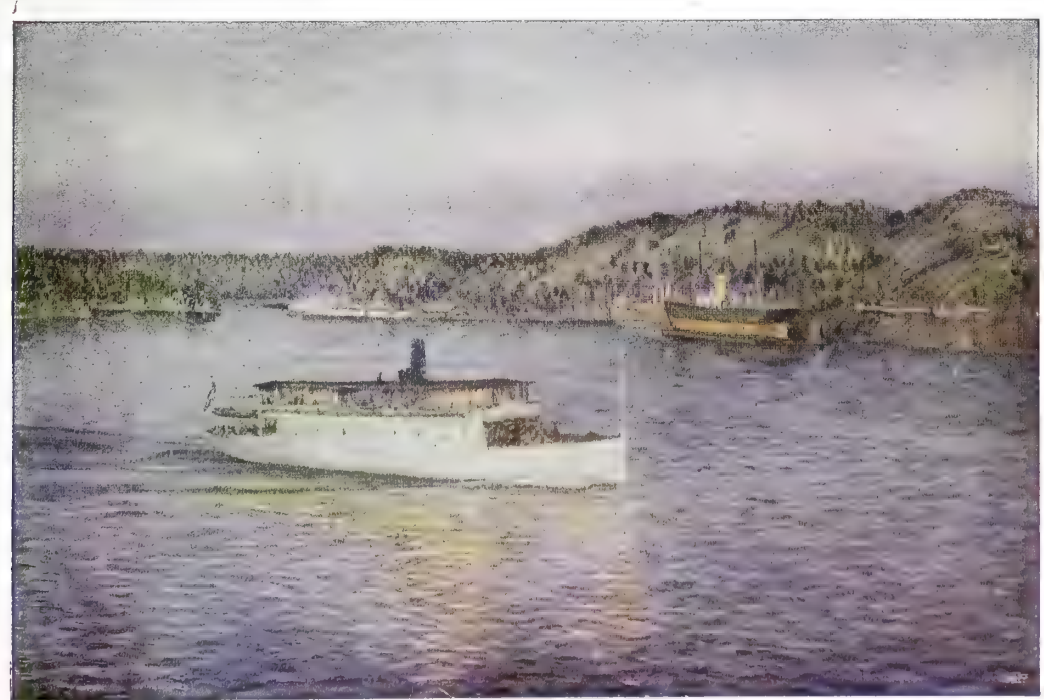
Possessing such a birthright, such a sterling sense of form, such an unspoiled well-spring of color, it would be strange if the more conscious product of Swedish aesthetic endeavor did not reflect something of this same chromatic opulence. The painter, however, has a fixed habit of closing

"PICNIC AMONG THE WHITE BIRCHES" BY CARL LARSSON

his eyes to the visible world and relying upon the manner of the museums. He is addicted, furthermore, to seeing things "in tone," as it were, without the vivifying contrasts of nature and genuine out-of-door observation. That which already has become conventional alone seems to him acceptable.

In Sweden as elsewhere it was the practice of the leading mid-century landscape artists, such as Fahlcrantz, Edvard Bergh, and Alfred Wahlberg, to emulate the romantic remoteness of Ruisdael and the Dutchmen, the specious pretence of the Düsseldorf school, or the dark brown effects so beloved of Diaz, Rousseau, and the Fontainebleau masters. There was a distinct feeling for nature in this work, but it was mainly nature seen through the dull gold frame of gallery tradition and the appeal of sentimental tonalism. A generation or so later, matters had improved not a little. The aspiring Swedes who foregather at Grez, and who numbered Larsson, Liljefors, Nordström and others among them, painted more informally as to subject matter and in lighter, fresher key. It was not without reason that the French critics of the early 'eighties of the last century characterized the Swedish school of the day as it figured in the annual salons as *la belle école blonde.* In response to the ringing call home so eloquently voiced by Richard Bergh, the little coterie of expatriates

"ENTERING STOCKHOLM HARBOR" BY PRINS EUGEN



returned to Stockholm and, banding together under the helpful but dictatorial aegis of the Konstnärsförbundet, proceeded to throw off Continental and academic convention and cast frankly about it for native theme and treatment. The decade immediately following 1885 was the golden age of modern Swedish art. It was a period of national awakening, of courageous self-discovery upon the part of a group of painters each of whom achieved fame and recognition beyond the confines of his country. The talented but ill-starred Ernst Josephson, a veritable Swedish Manet; Anders Zorn, the magician of Mora, master etcher and painter of portrait and peasant lass; Carl Larsson, diverting water colorist and decorator; Bruno Liljefors, foremost animal painter of his generation; Fjaestad, synthesist of snow-clad forest solitude; the spacious-visioned Otto Hesselbom, the austere Nordström, Carl Wilhelmson, chronicler of the West-Coast farmer and fisherfolk; Eugen Jansson, luminous poet of Stockholm harbor, and Prins Eugen, born lyrist and decorator of distinguished attainment—these only are the foremost figures in a galaxy of talent which it would be difficult to duplicate in any country.

"CHURCH-GOING IN BOATS" BY CARL WILHELMSON

If you were to tour Spain with Zuloaga or Anglada, study the modern Lombard landscape school under the guidance of Fornara, visit Putz and Erler in the Bavarian Tyrol, or make the acquaintance of the latter-day Hungarians with Rippl-Rónai as host and mentor, it is doubtful whether anywhere, even in sympathetic Austria, progressive Czechoslovakia, or complex and colorful Russia, you would encounter that same degree of homogeniety and aesthetic solidarity that you meet today in Sweden. While in a sense eclectic in outlook, a legacy from their courtly and cosmopolitan past, the Swedish artists are essentially nationalistic in spirit and theme. You feel the impress of clime and country in these vigorous, broadly brushed canvases; and, not only national but also local in subject and sympathy, each artist boasts a particular *milieu* which he makes convincingly his own, and by which his work is immediately recognized.

Of the outstanding trinity of Swedish artists

whose position is acknowledged the world over—Zorn, Larsson, and Liljefors—the first two are gone, within a year of each other, yet no one who visited them in their homes can forget the experience. In his spacious, timbered house at Mora, were merely part of his cherished possessions that included all manner of peasant costumes and local antiquities of which, as a native Dalkarl, he was particularly fond. While he painted not a little at Mora, by the shining surface of Lake Siljan, his

"MIDSUMMER DANCE" BY ANDERS ZORN

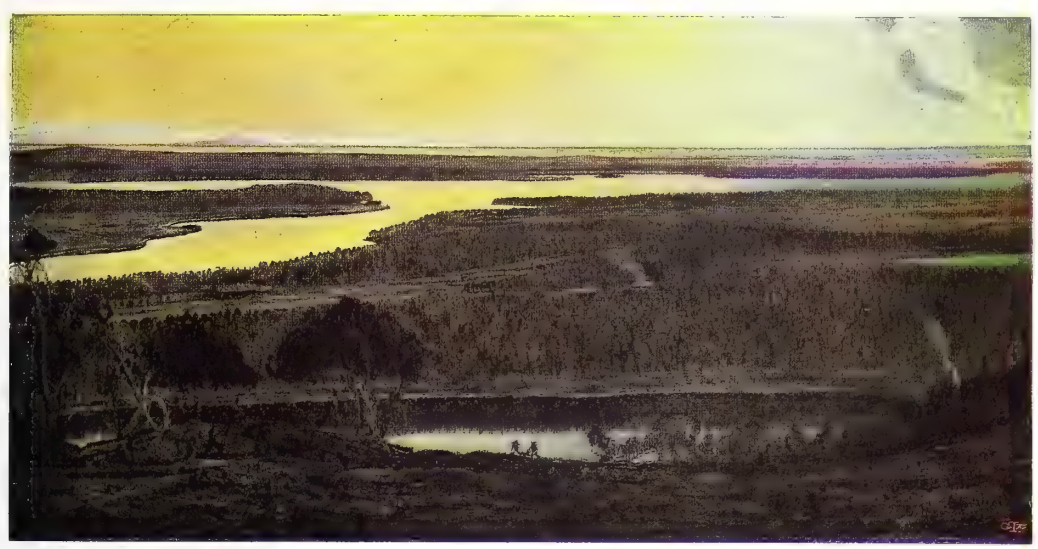
within sight of his humble peasant birthplace, Zorn, during his latter days, lived the busy, congenial life of painter and country squire. His collection of archaic terra-cotta figurines and his famous cream-colored Norwegian mountain ponies favorite studio was farther up country at Gopsmoor, where, in the primitive forest, he found complete freedom from worldly convention. Although in his free portrait sketches such as those of the Floda girl, the Rättvik girl, and many a red

"THE DUEL" BY OSSIAN ELGSTRÖM

and green-frocked native lass, Zorn used color profusely, he was not so much the colorist as the luminist, the dexterous manipulator of light effect. Something of the crisp delicacy of water color, his first medium, always clung to his work in oils. That he painted with baffling brilliancy there is scant question, yet as to actual color his vision lacks warmth and sensuous richness. You have but to note these Mora *kullor*, in their simple cottage interiors, toiling in sloping sunlit field or dancing on Saturday evenings on their little island *bana* to perceive that there is a pensive potentiality to them which the one-time devotee of the rococo radiance of Egron Lundgren was unable to place upon canvas. The other resident of Dalecarlia, whose reputation outside of Sweden

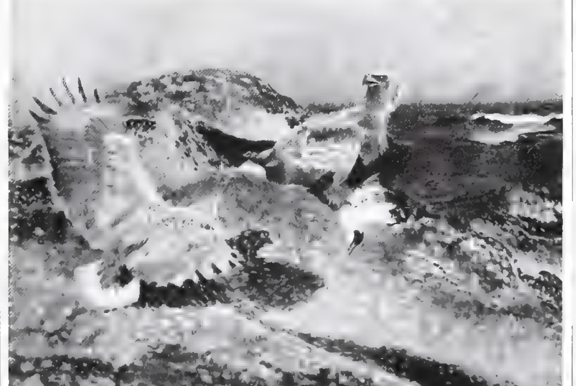
"EASTER BONFIRES" BY KARL NORDSTRÖM

almost equals that of Zorn, was his colleague, Larsson, whose country home at Sundborn, near Falun, is familiar to all admirers of contemporary Swedish art. Originally a street urchin of Stockholm, Larsson and his wife, Karin Bergöö, settled at Sundborn, truly "on the sunny side," and from this happy spot and their quaint, colorful house radiated that series of incomparable water colors which has charmed and diverted an entire generation. To build and furnish a home after your own taste and then paint it for posterity was the mission of Carl Larsson. As you look back upon the delectable days spent there—as you recall the fresh, tonic color contrasts of the living rooms, the scent of lilacs, the shimmer of the fish-pond in the summer sun, and all the attentions and endearments of the hospitable household—you think of Sundborn as the very sublimation of Swedish life, domestic and aesthetic. No spot in all the land was so bright and bewitching, none so replete with simple, unspoiled aspiration and achievement. The surviving member of this famous trio, Liljefors, is a typical huntsman painter, as familiar with gun and rod as with brush and palette, with cartridge as with tube. The love of an entire nation for sport and the salubrious out-of-doors is epitomized in the veracious and convincing studies of the animal and avian world which this sturdy spirit has given us. Fox, horned owl, blackcock, wild goose and eider duck are his favorite themes, and he finds them now in the forests of Uppland or Södermanland, now along the Småland coast. Yet Liljefors is not so significant a colorist from the artistic as from the naturalistic standpoint. A tinge of Gallic greyness which he absorbed in France and a penchant for effects of protective mimicry have prevented him from achieving more positive results in pure pigment. Nevertheless, his canvases in the National Museum, at Göteborg, or in the private collection of the banker Ernest Thiel constitute one of the sterling chapters in the history of current art. And when you meet Liljefors himself in his retreat at Järna, perched midway between wood and water, or watch his wife feeding a pair of young eagles in the amber glow of a northern summer evening, you are not at a loss to divine why he ranks so high as both man and artist.



"OUR NATIVE LAND" BY OTTO HESSELBOM

"SEA EAGLES" BY BRUNO LILJEFORS



Of the original group which did so much to regenerate contemporary Swedish painting, more have gone. They include Otto Hesselbom, painter of Dalsland lake and forest; Eugen Jansson, vibrant luminist, whose best canvases are his views of Stockholm, and Richard Bergh, por-

traitist and painter of indoor genre. The meek and struggling mission school lad, Hesselbom, had just attained international fame when he died. Jansson, debonair and witty, tasted success almost from the start. Bergh, who acquired a sound reputation in the field of current portraiture, won even greater laurels during the last few years for his discriminating and progressive administration of the affairs of the National Museum.

"SUNRISE" BY BRUNO LILJEFORS

Younger than the foregoing men, Sweden's royal representative of the arts, Prins Eugen, has been more definitely influenced by the contemporary decorative movement than was the case with his predecessors. He began as a refined and sensitive lyrist in mood and manner. He has evolved into one of the foremost, if not the foremost, mural painter in a land where, thanks chiefly to the efforts of Carl G. and Thorsten Laurin, the decorative treatment of wall surface in schools and public buildings has of late made extraordinary strides. Those familiar with the early paintings of Prins Eugen, such as "The Cloud," "The Forest," "Summer Night" and "Long Twilight," should not fail to note the luminous, synthetic treatment of his great altarpiece in the church at Kiruna or the superb series of panels that he has recently executed for the new Town Hall of Stockholm. Slowly and consistently he has evolved from an essentially lyric painter who preferred low-keyed harmonies, into a master of decorative ensemble to whom color and design possess their own sovereign significance. You may wonder not a little at such a marked progressive development. Yet you will doubtless find ample reason for it in a sympathetic and open-minded response to the aims and claims of the modern movement. Specifically, you will sense it in the stimulating beauty of the gleaming villa at Valdemarsudde, with its radiant, flowered terrace, its profusion of sunlight, the glinting sails gliding in from the Baltic, and the mighty granite eagles of Carl Milles that seem to beckon toward still wider vistas.

"MOONLIGHT" BY GUSTAV A. FJAESTAD

One naturally assumes that winter, which comes sooner and lingers so long in the Northland, would find its devotees in the varied panorama of Swedish art. Among such, the most prominent are Gustav Fjaestad, Anshelm Schultzberg, and Anna Boberg, the last of whom paints mainly in the vicinity of the Lofoten Islands on the Norwegian coast. In his picturesque home, Kampudden, at Arvika, and

farther north at Abisko, Lapland, Fjaestad, artist, ex-champion skater, sailor and handicraftsman of uncommon ability, devotes the major portion of his time to depicting snow effects. Displaying a genuinely decorative and stylistic vision, coupled with a spirited verity of observation, the canvases of Fjaestad are unique in their particular field. Something of the fantastic spacing of the Japanese wood-engravers is reflected in Fjaestad's work, which none the less remains vigorously individual. Schultzberg, who resides in a rambling old farmstead at Falun, where he dispenses bountiful hospitality, is more objective and naturalistic in outlook.

"THE PHANTASIST" BY AXEL TORNEMAN

That vivid and positive coloration which is perforce lacking with the painters of snowscape finds ample scope in the canvases of such artists as Nordström, Carl Wilhelmson, Nils Kreuger, Per Ekström, Axel Sjöberg, Emil Zoir, and others who as a rule devote themselves to a single, specific locality. In most of these men you discern the same successive evolutions from a species of lyric tonalism to conceptions more coloristic and decorative. Nordström has year by year gained in depth and vibrancy. Wilhelmson's sober farm laborers and rugged Bohuslän fisherfolk glow in the radiance of summer sunlight, while the lean horses so beloved of Kreuger graze in the bright, yellow-green pastures of Öland or wade in the burnished blue of brackish waterways. This pantheistic love of nature and the brilliant, although short-lived, solar glory which has been vouchsafed the Northern peoples finds its apogee in the canvases of Ekström, a native Ölander, who paints the gleaming disk with a freedom and *furia* that recall the sun-smitten Dutchman, Vincent van Gogh.

Viewed in perspective, the contribution of this group has proved of unquestioned value and significance. Its courageous protagonists accomplished two notable things. They recaptured the national sense of color, and they liberated painting from a slavish servitude to objective representation.

"GOBLINS" BY JOHN BAUER

That which Swedish art as a whole reveals is a single, organic unity of development. The precious link that binds together primitive effort and the more sophisticated production of later days has never been broken. This work displays a sturdy, whole-cast national physiognomy. Foreign influences have been either beneficial or ephemeral, the fundamental basis of Swedish graphic and plastic expression remaining typically native. The mantle which nature plus human imagination and aspiration spreads over the rugged, forthright countenance of Svea is many-hued and brilliant. Something in the heart of the people called for contrast to the deep green of pine forest and the cold whiteness of the snow, and that call has been generously answered. It has been answered from the blue Gateway of Lapland to the rose-brightened ruins of Visby.

Photographs and color plates by courtesy of the American-Scandinavian Foundation

Tut-ankh-Amen's General in Stone

THIS statue of Harmhab (generally spelled Horembeb but now used in the other form by Breasted) was executed before he was king of Egypt, while commander-in-chief of the armies of Tut-ankh-Amen, about 1355 B. C. It now belongs to the Metropolitan Museum of Art, having been purchased with a gift of $27,000 made by Mr. and Mrs. V. Everit Macy. It was discovered last year on the site of the temple of Ptah at Memphis. Of gray granite and life size, the work shows the general as a scribe writing a hymn to Thoth, a role more indicative of his character than a warlike garb, for this man, virtual ruler of Egypt under at least two kings before he himself ascended the throne, won his advancement by politics, rising from the position of scribe of recruits under Amenhotep III to be the power behind the throne.

The statue is remarkably well preserved, having lost only the right hand, which held the reed, and the nose. The latter has been restored in plaster by the Museum. This is not to be taken as an exact portrait for, in accordance with Egyptian custom, the face was carved to express rather the general characteristics of Harmhab's lord, the youthful Tut-ankh-Amen.

STATUE OF HARMHAB
GRANITE, 1355 B. C.

Courtesy of Metropolitan Museum of Art

INTERNATIONAL STUDIO

EARLY COPTIC TAPESTRIES

Styles, characteristics and chronology of textiles of the old Egyptian Christians revealed by rare specimens

M. S. DIMAND

To the dry soil of Egypt we owe the preservation of textiles quite unknown among relics from other provinces of the Roman empire. These textiles, from early Christian burying grounds of Akhmin, Antinoë and other sites, consist of garments, cloths and their fragments. The Christian dead were, at the beginning of this era, buried with mummification like the pagans, but from the Third Century they were interred without mummification and in garments which they had worn in their lifetime.

TAPESTRY-WOVEN PANEL, HELLENISTIC STYLE, SECOND-THIRD CENTURY A. D.
Courtesy of the Museum of Fine Arts, Boston

The principal garment in the Roman period was a linen tunic with magnificent tapestry-woven ornaments in wool. We find several dispositions of the ornaments. Generally the tunics were adorned by shoulder-bands, known as *clavi*, of different lengths, reaching to the waist or running the whole length of the garment. Other tunics show a broad band around the opening of the neck and between the shoulder-bands, stripes around the sleeves, squares or roundels on the shoulders and near the edge, where sometimes is a band returning from the horizontal to the vertical at front and back. Another garment, worn over the tunic, was a cloth of different size and form, sometimes semicircular and sometimes square, the former called *toga* and the latter, *pallium*. The latter was most frequently used, and, like the tunic, was richly decorated.

Some of the types of cloth excavated from tombs were not garments but only hangings or covers. On these we find various kinds of orna-

"TRIUMPH OF BACCHUS" TAPESTRY-WOVEN PANEL, THIRD CENTURY A. D.
Courtesy of the Metropolitan Museum of Art

figures and scenes known from the Greek and Roman mythology, such as Hercules, centaurs, Pan, Apollo, Orpheus, Bacchus, amorettes, hunting scenes, warriors, dancers, all excellently executed in purple wool and with details in undyed linen thread. The "Triumph of Bacchus" and vintage scenes are numerous in the Coptic textiles. Bacchic figures, men and winged boys appear amid the branches of the vine accompanied by satyrs and other dancing figures, either nude or dressed, in delightful rhythms. Also popular in

mentation. A frequently used type consists of roundels and two parallel bands at each end of the weave. Other cloths used as garments show parallel bright bands at the ends with different ornaments and scattered motives on the surface. This method of ornamentation was most suitable for garments. Other cloths were decorated with pilasters, arches or symmetric borders along the edges, or they possessed angular ornaments in forms appropriate for curtains, hangings and covers, similar to those known from the mosaics of Ravenna and from ancient illuminated manuscripts.

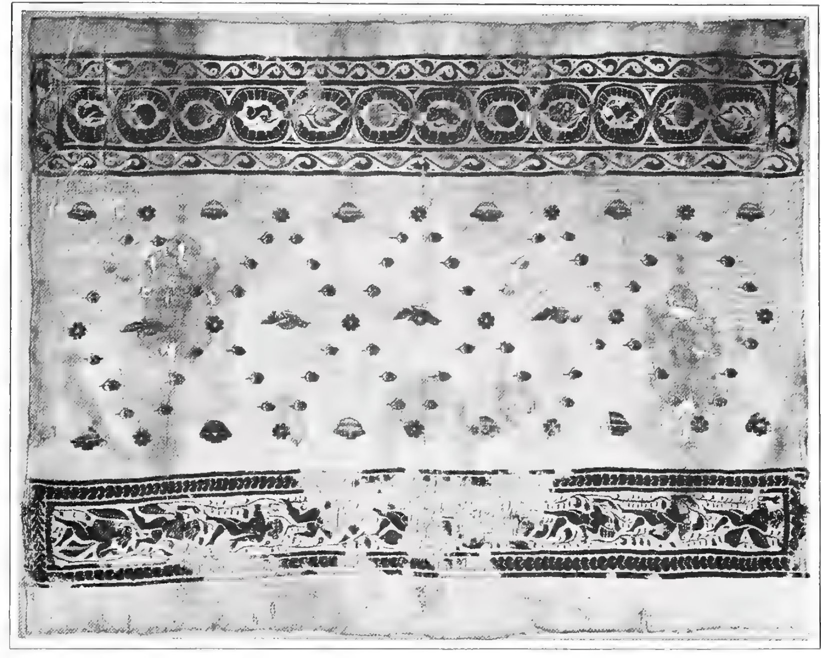
Looking at the decorated parts of the Coptic garments and cloths, of which well preserved specimens are in the Metropolitan Museum of Art, Cooper Union, New York; the Boston Museum of Fine Arts and similar institutions, we find both monochrome and polychrome figures and ornaments. The treatment of these motives show us two different styles: the Hellenistic and the Oriental. The oldest of these tapestry woven stuffs are of the Hellenistic style and belong to the Second or Third Century A. D., although bearing designs of earlier dates. The subjects of the designs were

TAPESTRY-WOVEN PORTRAIT, HELLENISTIC STYLE, THIRD CENTURY A. D.
Courtesy of the Metropolitan Museum of Art

the Hellenistic period were various animals, such as the lion, the antelope, the hare and birds. Even here one may observe the excellence of the naturalistic treatment, as, for instance, on a panel with a hare, now in the Boston museum. This tapestry is one of the most important examples of the Hellenistic tradition. The hare, crouched across a vine branch, is nibbling at the grapes. Admirable, too, is the contrast of colors: the hare in dark purple, the vine branch in realistic shades. The technique and composition are in accordance with the style of the early Roman mosaics.

Most of the textiles of the Hellenistic style belong to the Fourth Century, A. D. Many classic writers of that period describe the splendor of the garments of their day, comparing them with painted walls. An excellent example for this kind of garment is a *pallium* pictured herewith, now in the Kaiser Friedrich museum in Berlin. Toward the end of that century, when Christianity became the official religion in the Roman empire, a new period for the arts began. Amid the pagan figures and scenes appeared Christian emblems and symbols, Orpheus and Bacchus receiving Christian significance. However,

in the Fifth Century the Hellenistic subject and style gradually disappeared. The old Graeco-Roman figures lost their vitality and motion. We recognize new ideas, new artistic tendencies, coming from Oriental sources. Instead of the individuality of the figures, one finds conventionalized forms. In the work of this century also we find illustrations of Biblical scenes and saints. Among the floral motives, however, were the palmette and the Egyptian lotus. The latter figure, with the flowers arranged in rows, is found on a tunic in the Kaiser Friedrich museum and pictured with this essay. The weavers, who in the Hellenistic period were well acquainted with all the methods of realistic painting, were now interested only in the decorative appearance of the motives, a transition which constitutes one of the most interesting phases in the history of art. The difference between these two styles can best be seen if we attentively follow the transformation of the colors and their function. In the Hellenistic style, from the Second to the Fourth Century, the color nuances served to produce the realistic effect of the human figures and floral motives. In the next stage, in the Fifth Century, which leaned toward the Oriental style, the motives were still correctly drawn but the colors were used decoratively with the intent to obtain evident plastic effects of light and shadow.



TAPESTRY-WOVEN PALIUM, HELLENISTIC STYLE, FOURTH CENTURY A. D.
Courtesy of the Kaiser Friedrich Museum, Berlin

"VINTAGE SCENE" TAPESTRY-WOVEN PANEL, HELLENISTIC STYLE, THIRD CENTURY A. D.
In a Private Collection

In the Sixth and Seventh Centuries we find the Coptic-Oriental style fully developed. The weavers neglected the organic forms and principles of proportion, reducing the figures to a decorative scheme. The variation of colors was without regard to nature. The best idea of this style is given by a fragment of a tunic in the Boston museum. The shoulder-bands are ornamented with rectangular compartments with decoratively treated figures of saints, alternately of long and short stature, the first ones resembling the oblong, ascetic figures of the Romanesque art known from the French cathedrals.

In the last phase of the Coptic-Oriental style, in the Eighth and Ninth Centuries, the figures and scenes became still more decorative and schematic. The faces show only parallel lines with essentially decorative function. The figures were spaced in compartments of different colors: yellow, green, blue, violet, all with dark outlines on a red ground. The motion and vitality of the figures, which previously depended upon correct design, were now emphasized by color contrast. The colorations, however, never ceased to give the impression of

COPTIC TAPESTRY-WOVEN TUNIC, FIFTH CENTURY A. D.
Courtesy of the Kaiser Friedrich Museum, Berlin

the glaring polychromatic effects of certain types of primitive textiles from eastern Europe. The textiles of this period are also worthy of attention because they recall in many ways the contemporary Christian enamels in polychrome cloisonné, a technique derived from the Near East. Both these textiles and enamels impress one by a great and similar richness in coloration and the decorative treatment of figures. The conspicuous interest of the weavers in reproducing these jewelry works is best seen on stuffs where precious stones in different colors are copied or imitated. In all these textiles the decoration is commonly bordered by floral and geometrical ornaments. Among the floral motives we find the vine and the acanthus as the favorites. Frequently there appear interlaced vines or acanthus scrolls realistically treated, the vine branches forming circles containing different kinds of plants such as the pomegranate, the fig and the laurel. Common, too, are fruits and flowers in purple on a white linen ground or in colored wool, always of realistic form. Other bands or panels are bordered by leaves, rosebuds and rosettes. The rosettes are sometimes scattered over the surface of a garment in a manner similar to the ancient Egyptian, or they formed diapers of open lozenges. The geometrical borders consist mostly of interlaced ornaments. A notable feature of the Coptic-Oriental style was the borders of small, variously colored rectangles, red, blue, yellow or light or dark green. These borders were a reflection of the ancient Egyptians, as becomes more evident when we compare the Egyptian paintings, the coffins and jewelry in the Metropolitan museum with the exhibited Coptic textiles of the later style. In both types is a great similarity in the arranging of colors. This imitation of the old Egyptian elements did not rest with the textiles or other arts of the Copts, but is everywhere apparent even in their religion, literature and philosophical systems. The Copts, as the Egyptian Christians are called, shook off the Hellenistic forms introduced by the Greeks, and in forming the national Coptic church they even adopted the ancient Egyptian hieroglyph, the ankh, making it a Christian symbol.

TAPESTRY-WOVEN SHOULDER BANDS, SIXTH CENTURY A.D.
Courtesy of the Museum of Fine Arts, Boston

PHONOGRAPHS *as Art Furniture*

Cabinet makers and interior decorators adapt designs of the past to make cases harmonious with interiors

ELEANOR HAYDEN

When music delights the ear, why should a musical instrument offend the eye? Yet until the present, with rare exceptions, instruments developed since 1800 were built with all possible care for tonal qualities, but with little thought of design for the beautification of the rooms in which they were to be used. Previous to that time, in the latter half of the Eighteenth Century, spinets and harpsichords often were made delightfully decorative with cases specially designed for royal owners. In Italy they were elaborately carved and had gilded bases, and the tops were painted with landscapes. In England, designs by Sheraton were developed in satinwood with inlays of tulipwood, and others of mahogany were painted by Angelica Kaufmann in the Italian manner. Few such instruments were manufactured, however, and those that have survived have been gathered into museums and private art collections. The harpsichords and spinets built for professional musicians and for the homes of amateur music lovers at that time had simple cases of walnut or mahogany with turned legs and stretchers.

CABINET DESIGNED BY WILLIAM PIERRE STYMUS, JR.
This cabinet, with raised lacquer decoration and hand chased bronzes, is true to the best Chinese traditions

Since those days musical appreciation has become part of the education of almost every person in America and Europe, so that musical instruments are to be found in the cabins of miners as well as in the drawing-rooms of those luxurious homes which are perfectly appointed in every architectural detail. Yet, strange as it may seem, the cases of pianos or of phonographs, which reproduce the music of the masters, have been little better designed for the homes of otherwise harmonious furnishings than when made in the most inexpensive way. The rapidly increasing appreciation and knowledge of design is now noticeable, however, in the furnishing of homes of every class in America. When one considers that in almost every high school, private school and college there are courses in the history of art or in home decoration, this widespread interest in and awakening to beauty of design as applied to the appointments of even a simple home can be understood. In addition to this work in these educational institutions, the magazines devoted chiefly to home decoration and appealing to the more wealthy classes now reach more than two hundred and fifty thousand homes, while the so-called women's magazines, which also publish practical and fairly correct information on period styles and home decoration, enter more than eight million families. With this widening knowledge and appreciation of music and design has come a demand for better architecture and more consistent interior furnishings. More and more often the mistress of a home demands that everything in her house conform in character, period and design to its architectural style, so that this demand for domestic beauty is becoming almost world wide.

For several years there have been available for those instruments reproducing music cases which were more or less true in type to the well known designs of popular architectural periods. Some of these so-called period models have been well made from beautiful woods but badly designed in proportion and detail. Yet all of these specially designed phonograph cases produced in the last few years have been so greatly improved over anything

CABINET DESIGNED AND EXECUTED BY H. F. HUBER COMPANY
Court cupboard, walnut inlaid with contrasting wood, for a Sixteenth Century English or Italian room

made in the preceding period that they have been enthusiastically received because each became a harmonious part of the furnishing of the room in which it was placed, a unit of the whole decorative scheme rather than an offensive note.

Now that the mechanical reproducers of music have become so highly developed that they duplicate an artist's work in a manner comparable in every way with his best concert performances, they are becoming more and more often permanent parts of the decorative scheme of the beautiful homes in which they are regarded as necessary for entertaining. Consequently architects and decorators have found a growing need for encasing them in cabinets which are worthy of their surroundings and are built also to preserve all the acoustic qualities of the instruments themselves. Sometimes old cabinets of lacquer or carved oak have been converted into cases. Again an old walnut credenza from early Italy has been used to hold a fine instrument in a house of Seventeenth Century Italian inspiration, but while these cabinets, whether antiques or copies, serve every requirement of decoration, they were not built for this purpose and with a knowledge of acoustic values, so that the instruments lost much in tone when they became beautiful pieces of furniture.

Several of the best designers and makers of cabinet furniture have been working in cooperation with a builder of the finest musical instruments made in America to produce cabinets which meet every requirement of tonal accuracy and at the same time satisfy every demand of design and construction for the decoration of the homes of their clients. These designers and decorators, who constantly create complete interiors of architectural harmony consistent in line and scale as well as in colors and materials, now even make one of these cabinets a center of interest or the leading note in the room instead of trying to hide the musical instrument by various devices as in the past, for these new consoles and chests are equal in beauty of design, in detail of hand carving and hand decoration to the work created by the masters of furniture making in England, France or Italy in those ornate periods of the past.

The art of cabinet making has reached a high plane in New York, due in part to the arrival of skilled workers from European countries. Drawn here by higher wages, better standards of living and more favorable opportunities of doing individual, original work, these carvers and decorators, cabinet makers and designers, whose forbears were trained for generations in their arts, are now making furniture which not only follows the best traditions of the past but also adapts its designs to the needs of present-day social life and the hidden construction of old pieces to the require-

Cabinet Designed and Made by H. F. Huber and Company

Carved Italian Walnut with Landscape Panel and Medallions Heightened with Color in the Seventeenth Century Italian Style

Courtesy of the Aeolian Company

Cabinet Designed and Made by William Baumgarten and Company

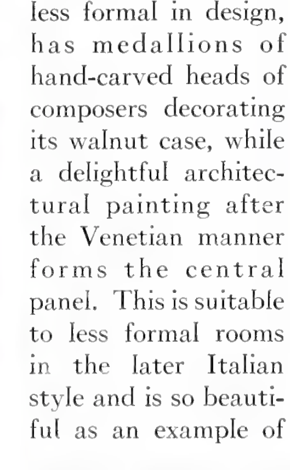
Carved, Gilded and Decorated in the Eighteenth Century Venetian Style

Courtesy of the Aeolian Company

ments of permanency in our peculiarly uneven climate. Now, these decorators who have coöperated with the manufacturers of the Vocalion in this achievement not only have the advantage of being able to incorporate in their interior schemes musical instruments which combine the highest development of tonal reproduction with pieces of furniture which have their place as consoles or cabinets, but these beautiful instruments are available for use by other decorators, by architects and by the many individuals who enjoy planning and arranging their own homes in accordance with their personal preferences for surroundings.

Whatever architectural style may have inspired the decorative plan adopted for an interior, a musical instrument can be selected which will be a harmonious part of the room. For instance, the early Italian styles successfully adapted to our needs often require such a mellow, soft toned walnut chest as that with panels of marquetery and simple hand carvings, for it will harmoniously fit into one of the spacious, simple interiors made in the Sixteenth Century Italian manner. And as this same style of court cupboard, as it was called, was made by the Italians whom Henry VIII took to England to decorate his castles as well as by their followers, it is suitable also for an interior of early Elizabethan or Tudor architecture. The elaborately hand carved walnut cabinet after the Florentine manner of the Seventeenth Century is designed to be used in an Italian interior of this period, which calls for the great intricacy of detail which then was carried into every appointment of the home and also into personal adornment. Then, as the Spaniards adapted their furnishings from the palaces of the Italians, this cabinet might be used fittingly in the many interiors inspired by Spanish architecture which have grown up along the paths of our southern and western states, for in character of hand carving and design it is very similar to the work of the Spanish cabinet makers of that day, who also constructed their furniture from walnut and finished it with this soft, dark patina. A smaller cabinet, lighter and less formal in design, has medallions of hand-carved heads of composers decorating its walnut case, while a delightful architectural painting after the Venetian manner forms the central panel. This is suitable to less formal rooms in the later Italian style and is so beautiful as an example of

CABINET DESIGNED AND EXECUTED BY D. S. HESS & COMPANY
Dark toned walnut cabinet, elaborately carved, suggestive of early Spanish or Italian styles



CABINET DESIGNED AND EXECUTED BY THE TIFFANY STUDIOS
A beautiful adaptation of an Adam commode; satinwood with painted inlays

CABINET DESIGNED AND EXECUTED BY W. & J. SLOAN
Made of walnut with inlaid panels

fine furniture making that it might be the dominant note of the room.

In England, the transitional lines and construction from the William and Mary to the Queen Anne types of design were so slight that many of the same outstanding features, such as choice of woods, inlays, shapes of handles, are common to both periods. The chest of inlaid walnut on a base with turned legs has many features of the William and Mary designs, which were influenced by the Flemish, and might be used harmoniously with furniture of this period as well as with the Queen Anne style, which followed it by only a few years. The more distinctly Queen Anne console of walnut and mahogany shows the transitional influence from that day, when walnut was used almost exclusively, to the early Georgian period when mahogany was first introduced into England as a rare and precious wood, so that this model would be quite suitable in a room in which either of these styles was the dominating note of the decoration.

Decorators and architects are coming to realize the charm and interest which can be achieved in an interior by the use of transitional furnishings rather than by a too strict adherence to a particular style, which gives the effect of a museum setting rather than the charm of development so necessary to a livable room. The famous castles and houses of Europe which inspire our architectural and decorative work today were assembled by several generations of owners and not in a single year. So an interior which groups a collection of furnishings ranging over a hundred years or more in design and construction, but harmonious in line, in color, in texture and in scale, is most interesting because the transitions of style changed so slowly.

Early in the Eighteenth Century traders from England and France carried home from the Orient wonderful chests of lacquer, brocades, printed silks, wall paintings and wood carvings as well as intricate hand-wrought metal work, and these treasures became the inspiration of the vogue of Chinoiserie which swept over those countries in designs of furniture, wall paintings, screens, printed linens and brocades. These brilliant colored lacquer chests with their hand-chiseled metal locks and hinges were placed by their owners on bases which were elaborately carved and gilded in the rather rococo manner favored by Louis XV and the nobility of England, which copied its furnishings from those in the palaces of France. So a beautiful, formal drawing room, an entrance hall of Louis XV or an elaborate early Georgian effect might be created around the decorative Vocalion cabinet which is finished in Chinese blue-green lacquer with raised figures in silver leaf and placed on a base elaborately hand carved and adorned with glazed English silver leaf and with exquisitely hand chiseled key plates, corners and hinges of silver bronze. This cabinet has its interior lacquered harmoniously with the exterior so that when the doors are opened to facilitate the use of the musical instrument within, it is always a beautiful unit of decorative furniture.

Another example of the Chinoiserie style is a black lacquer cabinet on a base carved after the Chinese manner and decorated with contrasting woods. The hand-chased metal mountings are finished in antique gold, which tones into the gold-

raised lacquer decoration of the doors and side panels, while the interior is finished in Chinese red, as were the original cabinets. This beautiful piece of modern lacquer and carving would be both correct and delightful as a part of the decorative scheme of a Georgian room in which Chippendale furnishings predominated, as were the old Chinese cabinets in the drawing rooms of Georgian England in which they formed decorative contrasting notes. The great Chippendale, charmed by the beauty of the Chinese pieces taken to England and by the lacquer work done in China for English cabinet makers, journeyed to China himself in search of new inspiration and incorporated Chinese motives and design in much of his later work.

Another cabinet designed for a Georgian interior has those characteristics of the early Georgians who were so often inspired in their choice of detail and proportion by the French designers of the days of Louis XV and developed elaborate and beautiful hand carving in mahogany, which became the vogue in England. Such a cabinet or commode is harmonious with furnishings of early Georgian and also of Queen Anne style, for the transitional and inspirational elements of design are predominant in the pieces modeled after both these periods.

CABINET DESIGNED BY D. S. HESS & COMPANY
Carved mahogany suggestive of Georgian design

In the later years of the Eighteenth Century, the revival of the classic styles was influenced by the excavations at Pompeii. In the fashionable houses of England and in the palaces of Louis XVI the furnishings became distinctive for their delicacy and restraint. The brothers Adam carried this new influence to England and developed, as well as an architectural style, furniture, fabrics, silver and other appointments consistent with it and characterized by a delicacy and charm which has never been surpassed. As other designers of their day, Sheraton and Hepplewhite among the best known, followed this style, the cabinets and consoles designed by them are harmonious with the furnishings of this lighter, more restrained late Eighteenth Century style which has come to us in beautiful antiques from Italy, France and England. A cabinet designed from an antique by Adam is developed in rare golden satinwood from India and decorated by hand with floral motives after the colorings of the original. This is an exquisite piece of cabinet work worthy to be used with the finest of antiques and to form a center of interest or keynote of a decorative scheme in the later Eighteenth Century English or French style.

As Italy inspired the best in furniture design and decoration for France, Spain and England since the early Sixteenth Century, so our decorators today are drawing on this rich background of inspiration, and the Venetian palaces of the Eighteenth Century offer much that is adaptable to the formal home of today. A cabinet designed in the Venetian manner is finished in a gray-green glaze with gold accenting the relief carving, and decorative landscapes have been painted on the doors. The top of this cabinet is a fine example of marbelizing in the Italian manner, and the interior is finished with a parchment toned glaze. This cabinet was executed after designs from the Venetian inspiration as developed in France and is therefore consistent in an interior of Venetian treatment, which now is regarded as most fitting for a town house, and also in a formal interior of Eighteenth Century French decoration.

So musical instruments of today, especially those for reproducing the music of the masters of the past and present, need not be out of harmony with their surroundings, but may now have the dignity of well selected and carefully designed appointments which are consistent with the architecture of the most luxurious house. In addition to being a beautiful enclosure for a fine musical instrument, each cabinet is a practical and adequate case for a large library of records of concert performances of classical and modern music by the world's greatest artists.

Photographs by courtesy of the Aeolian Company

RUBY LUCREZIA'S *Aesthetics*

A picture of materials, processes and reactions when a children's museum does duty as a melting pot

KATHARINE GIBSON

RUBY LUCREZIA sits at a little table in the Children's Museum playing with design blocks. She also evinces disdain—when she can remember to do it. Speaking to her best friend, who is her quiet and constant shadow, she says in a voice pitched high so that it will be certain to reach the ear of the assistant:

"Prina, I onlys play with these 'cause of little Carmen here. He cries when the blocks they don't fit, and he makes a pound with them. Teacher, she don't like the pound."

The nerves of the assistant wince. She prays that Carmen will not raise his grimy baby fist and "make a pound." If only he will wait until next week "when we have a noiseless cork top for that little table!"

The room is seething. The "melting pot," of which the Children's Museum is a part, is boiling over, and dribbling down its sides is this tightly assembled mass of miscellaneous small figures. These little forms are fairly a part of the place; they seem to be pressed into all the spaces of the room—a richly colored, gem-like inlay of surgent childhood. Many are drawing on much thumbed paper clipped to small blocks of binder's board, some are reading, some are "lookin' through them spy-glasses at old King Tut" (playing with stereoscopic views of Egypt), some are crowding Ruby Lucrezia, Carmen and Prina off their chairs. Many stand on the side lines, ready to jump into the place of him who leaves his post if for but an instant. The assistant presses through the groups to the side of a small boy who is standing, stereoscope in hand. One is supposed in this room to sit when one spies at dead Egyptian monarchs. It is a rule. Somewhat sternly the assistant says to the small boy:

"This is the third time I have told you to sit down. Now, I want you to sit."

Indignation spreads over the child's face. His nondescript gray eyes cloud, his stubbly hair rises like that of a cat's tail "blown up." He retorts:

"Naw, it ain't de thoid time you asked me to sit down. I'm de thoid boy in a red sweater what you'se asked to sit down."

True. Individuality has been overlooked in the throng. The assistant apologizes. She is rewarded by a bright-eyed grin of relations restored—that melting quality of children.

PORTRAIT OF JOHN, LORD FITZGIBBON
BY GILBERT STUART

This would not have happened to Ruby Lucrezia. She is distinct in the group. "It's because she's so 'smarty,'" the very young secretary explains. "She is always doing something to make you look at her." Yes, she is; but that is not all. She is very much alive and of that type of hybrid that thrusts itself on the attention of all who work with foreign groups in this country. Her name suggests the somewhat polyglot evolutionary process which she represents. Ruby seems to be symbolical of a kind of surface glitter. The rubies which inspired her name were no doubt red glass, possibly in cheap ear rings. Lucrezia, on the other hand, is reminiscent of the golden glory of the Borgias. Ruby Lucrezia has, in addition to her smart airs or, perhaps more accurately, buried beneath them, a

foundation of old-world charm that is quite evident. Her skin is a rich, golden olive color. Her eyes sometimes are dimmed with a haunting, vision-filled look which sets her apart from the eager-eyed, searching young Americans, but usually she out-dazzles them. She can shine so! Her hair curls wildly. If only she would not comb out her "bob" so that it looks like the coiffure of a South African head hunter!

"Them blocks is just for babies," Ruby Lucrezia remarks after a half hour of absorption. "Come on, Prina. Let's go upstairs." She fluffs out her skirts like a small preening bird and gives a professional pat to her hair. Taking Carmen by the hand, she leads him in a masterly way and faster than his fat, short legs can well carry him so that he looks like a certain leaning tower in his native country gone finally beyond its center of gravity. Prina follows them quietly, a shy little figure with no sense of the power to flaunt. "Gettin' like the kids in school" has not yet entered her consciousness. She is still un-American and suggests rather a certain old-world tradition regarding the lowly place of woman. As Ruby Lucrezia describes it: "Prina, she ain't got much pep."

"SAINT MARTIN ON HORSEBACK"
FRENCH SCULPTURE OF THE LATE FIFTEENTH CENTURY

Ruby Lucrezia and Prina, with the dangling Carmen, pause in front of "The Gothic Horse," a polychrome figure of St. Martin who has just cut his cape to share it with a beggar. Marvelous low tones, ghosts of colors, greet the eye, but to one unacquainted with Gothic tradition, St. Martin himself is wondrous strange, and the horse is best described by this passage from Browning's *Childe Roland,* quoted by one whose reactions to life are keenly literary:

> *"One stiff blind horse, his every bone a-stare,*
> *"Stood stupefied, . . .*
> *"Alive? He might be dead for aught I know,*
> *"With that red, gaunt and colloped neck a-strain,*
> *"And shut eyes underneath the rusty mane:*
> *"Seldom went such grotesqueness with such woe."*

Ruby Lucrezia puts her head on one side meditatively, like a small sparrow listening for a worm.

"Prina, don't he look just like Charlie Chaplin?"

"Wild absurdity!" thinks the assistant. Then, to her horror, there flashes into her mind a certain profoundly forlorn expression which at times appears in the face and permeates the whole figure of a certain tramp in "The Kid." There was such intensity of feeling, such grotesqueness of outline to that tramp. There is such vigor in St. Martin—such groping, faulty knowledge of human construction. But banish the unholy contrast! What under heaven would the curator of decorative arts think? The assistant would like to spank Ruby Lucrezia of the five-cent-film-filled mind for scrambling the medieval concepts which she, the assistant, so arduously has tried to acquire. But one can not spank Ruby. It would be far easier if one could—but no mere slipper, used paddle fashion, could quench her spirit.

Next, Ruby Lucrezia plants herself in front of the portrait of John Fitzgibbon, lord chancellor of Ireland, in his robes of office, painted by Gilbert

MOSAIC PAVEMENT AND GARDEN FURNITURE ROMAN, FIRST CENTURY

Stuart. It is the Early American room among many pictorial records of that important period.

"I likes this room," Prina whispers, "'cause teacher told us how Paul Revere beat up some of them silver cups and things. Ruby, what kind of work do you think that man did?" indicating Lord Fitzgibbon, earl of Claire, with a little, scared finger. Even Ruby is somewhat nonplussed by the arrogant "gorgiosity" of the nobleman, portrayed with pitiless skill by the facile brush of Stuart, painting madly to recoup his shattered finances. "I don't know 'xactly, but maybe he was a— a— foreman," is the reply. The fathers of Ruby Lucrezia, round little Carmen and Prina are digging so that pipes can be laid through the city from a big, new, water reservoir. Their progeny may be excused if they can think no higher than "de big walkin' boss."

For a last pleasure the three linger in the Garden Court. Here Ruby Lucrezia shines. "My gran'ma, she was borned in Rome," she boasts. "She was borned in Rome—she and that empress lady what used this floor," pointing to a mozaic pavement dating back to the great marble age of Caesar Augustus and belonging to the Empress Livia. Prina apologetically interjects: "I was just borned in Sicily." "Oh, that's nothing but a little, small island," is the patronizing rejoinder. "Teacher told me so. Rome was lots bigger than —than the public square here." A little old-world pride seems to have awakened; a little pride, too, in that grandma still wearing her shawl.

An idea seizes the assistant. Possibly the museum can do something to bridge that much discussed, scornful chasm between those grandmas who "don't know nothin' 'bout English or 'tin lizzies'" and these grandchildren who know so little of the chariots which rushed their ruthless way through the public squares of Rome. One hopes that the museum may perhaps foster a legitimate feeling for tradition in this new generation. Ruby Lucrezia and Carmen, now howling for his dinner, are stayed in their progress a minute by the detaining hand of Prina, who is looking at the Athena of Lemnos.

"I think she's an awful pretty lady, don't you, Ruby?" the assistant ventures.

"Not much," answers Ruby Lucrezia, with a confident shake of her head. "Her dress, it ain't got no style to it—absolutely."

Photographs by courtesy of the Cleveland Museum of Art

PORTRAIT OF JOSEPH JOACHIM BY GEORGE F. WATTS

THE PLAYER

WITH the violin to his breast
He was swaying,
Pressing the strings,
The bow in his clasped hand,
Quivering, flashing.
As the nightingale sings,
So the dark-stained Amati,
So little, so frail,
With the song in its heart,
And all the world breathless,
Listening mute
To the great Player's art.

Passion-full, soaring,
Those tones deep, tempestuous,
Or soft as a breath,
Bespelled with a longing
The Player with eyes closed,
Face pale as death,
Lost in the music
The Amati was making,
Drawn from his bow,
Or was it the quivering,
Suffering heart of him,
So passionate, low?

Torn by the bow-arm,
Soughing and rending,
That violin pressed
Closer and closer,
Crushed to the cheek of him,
To his breast.
"Beloved—Amati!"
Lingering, drawn out
That whispering tone,
Haunting the memories,
The Player sways there,
Entranced and alone.

—D. C.

A. O. LEVY'S DECORATIVE ART

His talent developed in solitude, his canvases are distinguished by range of theme and imaginative fertility

CARL BREDEMEIER

TALENT, said Goethe, is developed in solitude. This necessity for solitude is well known to artists, but few have embraced it so aggressively for the development of their talent as has Alexander O. Levy. Artists may not be so gregarious as other members of the human family, and although they may withdraw now and then for a period of development, sooner or later they can contain themselves no longer and pop out among their fellow artists to talk, to show their work, to make note of the latest styles in art.

Levy has spent some fifteen years of comparative solitude in Buffalo. The *world* of art has been but a distant rumble to him during this period. *Art*, however, has been very close. His comparing of notes with other artists, or his study of their work, has been negligible. The cause has not been one of unsociability or lack of interest in art. It was simply the result of an impelling necessity to interpret the life which swept before his eyes and the fantasies which crowded his mind. To mix with other artists and to talk art would have contributed nothing of value and might have interfered with the trend of his development. The desire to mix and to find out what other artists were doing, and why, was simply lacking because Levy's mind was focused on one aim—to unload on his canvases the many pictures surging through his being. Even such subtle, but certain, influence as connoisseurs and buyers of art can have on an artist's work was lacking, for, up to a few months ago, Levy had made no attempts to find a market for his art or to discover what degree of recognition he might win in competition with other artists or with what warmth, or lack of it, the public would welcome his paintings.

Fifteen years was as long, however, as Levy was able to disregard the world of art. A sudden desire to know where he stood with his contemporaries seems to have impelled him to knock on the portals of the art world for admittance; so a few months back he found himself in the galleries along New York's Fifth Avenue, studying, talking and showing his pictures. The immediate upshot is this article and an exhibition of some twenty canvases scheduled for the Ainslie Galleries for the last two weeks of this year. His work is certain to find favor, for it has much merit. It has unforgetable characteristics—unforgetable because they are original, and, withal, striking and pleasing. While some of his work is slightly reminiscent of other modern American painters, there are decided personal tendencies which dominate and definitely distinguish his art from that of anyone else. Working from inspiration, not from without but from within himself, explains the development of his dominant originality.

"THE OLD CANAL" BY ALEXANDER O. LEVY

Alexander O. Levy was born in Bonn, Germany, in 1881. He was brought to America at the age of three years. At eight he won his first laurels as an artist in a newspaper competition in Cincinnati. At twelve he was working under Duveneck in that city, and at fifteen he participated in the Spanish-American War as a newspaper artist. His later youth he spent as a designer, lithographer and illustrator. In this period he studied drawing under William M. Chase and Robert Henri and later painting under Ossip Linde. His training and practice as a commercial artist was a handicap which had to be surmounted. That he has surmounted it, his present work indicates, for his canvases are far from showing even a lingering trace of commercial tendency or the hackwork technique of a man driven to beat the clock.

Levy is an indefatigable worker and a voluminous producer. He still retains the enthusiasm of

"THE MOUNTAINEER"
by
Alexander O. Levy

Courtesy of the Ainslie Galleries

a student, and he knows neither time of day nor day of week when he is under way. His method of working is easily discernible in his canvases—no dabbling, no procrastination, but plenty of evidence that he experiences a burning need to transfer to the canvas what he sees in nature or in his fantasy. It is this enthusiasm, this need to say his say, which is largely the cause of his isolation and his disregard of the activities of other artists. He does not feel that it is necessary for him to watch them to keep abreast of the latest ideas in art. It is all that he can do to keep his canvases abreast of his own ideas.

One of the first things noticeable in viewing any large number of Levy's canvases is their range of subject. Unlike many artists financially successful, he does not exploit one, and only one, motif. He says himself: "I want to paint everything that gives me a thrill." Judged from his canvases, he gets a thrill out of almost everything that he sees, whether with eye or mind, for his subjects embrace landscapes of various kinds, street scenes, carnivals, character sketches, portraits, flowers, fantasies, allegorical subjects. He sees all these things as decorative motifs. To him, each one is not a special field of art endeavor requiring an intimate knowledge of the subject's anatomy or an unusually keen insight into its significance. While the anatomy of the human body and of landscape is familiar to him, he attacks each of his many subjects with equal courage and enthusiasm, chiefly because his main object is one of decoration. In his landscapes and fantasies he is particularly successful. In them his individuality is most pronounced. He sees nature as a pattern; he interprets it as a decoration. He pulls it here and pushes it there, and when he has

"IN THE GLEN" BY ALEXANDER O. LEVY

"POPPIES AND LARKSPUR" BY ALEXANDER O. LEVY "SHANTIES—TOW-PATH"

"MARJANAH—FANTASY" BY ALEXANDER O. LEVY

finished his canvas, he has created a decorative grotesque, always striking in design and color and offering the eye an adventurous gallop over every square inch of its surface. In his fantasies he goes a step further. As his landscapes are nature keyed up an octave or more, so his fantasies are a further keying up of his landscapes. What departure there is from nature in his landscapes and fantasies is not *away* from nature but *toward* it. He "goes nature one better"; what nature whispers, he shouts. The decorative essence for which nature strives, he reveals as conceived by Alexander O. Levy. He interprets the surface appearance of nature. He reveals nothing of inner significance, but plays with patterns, tones, colors. When he paints tumble-down shacks beside dump heaps, the sociological significance of the subject does not encumber him. He sees only masses of color and tone of which to make a design. Decoration, dramatic decoration, is always the all important impulse back of his work as inspiration. The objective world is everything to him, but he uses it as a source of design.

With the decorative impulse so strong in him, it is natural that Levy should also use color for decorative ends rather than for realistic ones. One is always conscious of his coloring. Although he often uses large areas of low color for the relief of high notes, the low tones are usually interesting. His colors always leave one with a sense of freshness. Sometimes they approach something that is akin to rawness.

Levy paints with a broad, generous stroke. There is nothing small about his work. It is refreshing, exhilarating. His is the kind of art that it is good to have hanging at the foot of one's bed, where one may look into it on awaking and be instantly invigorated by its freshness. One sleepy eye lighting on one of his canvases would instantly cause the other eye to open. Both would be drawn into a lively enjoyment of design, color and interpretation, and so, thanks to the artist, the day would be started with pleasure and a mind stimulated with active imagination.

Photographs for this article are used by courtesy of the Ainslie Galleries

"NATURE'S GLORY"
BY ALEXANDER O. LEVY

ART BY THE WAY

Guy Pène du BOIS

THE question of subject matter is a jack-in-the-box. Tamper with the lid—the thing is up again. It even pops out right here.

When opinion had Titian's "Man with the Glove," arbitrarily, the greatest portrait ever painted, figure painting was considered the highest form of painting. Subject matter was then on so high a pinnacle that the process of arriving at this decision was quite simple. One had only to remember that man is the highest form of existence on earth, for that means, by force of logic, that he is the highest form of subject matter. Those were simple days when men's minds and the fashions concerning them were made neither of putty nor of elastic. One said with great pride "Once a Democrat, always a Democrat," or, in the same vein and with a kind of Chinese inflection, "What's good enough for father is good enough for me." We've passed both those quite well now: the worship of inflexibility and ancestry. These two go under different names, in any case, when they appear, but we still want to know who is the greatest man of the epoch and in art, and are answered. It is certain, however, that some time ago the answers would have been more unanimous. No one, asked that question of art, would have had the temerity to reply with the name of a pure landscape painter, a fellow who treated man, when at all, as an inch scale to denote the proportions of a tree or a mountain, a sunset or the universe.

Among figure painters themselves, the ratings were accurately defined. Not all deserved diadems. Perhaps the question of reward was considered in art as in religion. Man loves himself and has the sense economically to look to his own exaltation, to see that he is not besmeared, and to keep the boys in order by making certain that profit is given only where it is due. That went a long way before any man dared deride his own kind. The few brave or foolish ones have had the uncertain glory of more or less martyrdom. Hazlitt's comparison of Hogarth and Raphael, of the grand and the vulgar manner, is a gentle example of the fate of the satirist. But this may apply mainly to Anglo-Saxon countries where men delight in being masculine. However, the satirist has the reward of a smile up his sleeve.

But this business age—Is it one?—leads into many doubts if we are to continue considering subject matter instead of art. There may be something in the thought that the satirist fails economically. The same thing is said of war. The last statement must confuse the issue to some extent. Perhaps I accept too many things on hearsay, for I have read in radical places that capitalists like war and I know that they hate satire. The discussion could be endless. Still, I can not see that the satirist wreaks economic devastation nor that the idealist reverses that action. (They are alike in that they are both free translators of life.) Indeed, the latter is invariably blowing India-rubber balloons to a dangerous thinness, so that his ideals take on the look of things with large frames and delicate constitutions. If the world stuck to its ideal of fair play, those inflaters might be treated rather badly. The example they set, a bubble for humans, is certain to sicken the wide-eyed ones who reach for it. It is, on the other hand, easy to feel superior to the satirist's ogre. One merely remains oneself to win over him, the funny monstrosity. But this is argument on the ground of the world's indolence; an acceptance, on faith, of its cerebral inactivity. Also it is done in entire disregard of man's well known susceptibility to the flattering. You put a God, an Apollo, before him and he will, quite unconsciously, straighten vest and stomach and walk bravely and happily for an hour or so with a small chest held well up. Perhaps there is more economy in the idealistic than in the satiric. However, this is a careless generalization. It is, moreover, like saying that more good may come of cold than of heat, or that an ice box is superior to a stove. Both may work for good and both for bad.

But subject matter is perhaps more definitely the product of a period than any other painting attribute. It is the clothes of the picture, a suit to cover the nakedness of its art, and a superficial introduction to communal thought and contemporary habit. Most times the clothes discover the man. Often they do not. As an example, there are pictures dressed like kings, avalanches of ermine and purple, that costume the hearts of lackeys, and others, in pauper still life, through which, with no conscious effort, there bursts a glorious majesty. Good pictures are never unlike their creators. The costumes of bluffs are covers for their weaknesses. A diamond is a fine disguise for an empty purse. German painting which amounts to very little as art is invariably draped in jeweled clothes. The official exhibitions in France and England abound in subject matter raised as a barrier before the insufficiency of their artistic expression. Subject matter is surface

matter, in this case, purely; a wily trap set to catch the guileless, a student's gown on a loafer or, to come still nearer home, a brown stone front.

Subject matter is really of no consequence.

The fashionable costume today—perhaps it would be preferable to say ultra-fashionable—has an international and even a cosmic character. Its inspiration or design may have come from a nomadic race. It aims essentially to rid art of the particular and the intimate. Local color is swept away in the unrelenting largeness of its gesture. Individuals, cities, nations are disregarded. Man becomes a generalization; life, another. A mountain, a tree, a road, a house is a prop in which the existence of variety would be sin against some formidable factor in art like etiquette. You may not gain a truly modernist audience with a gardenia in your buttonhole. Man is a bare fact, somehow stark, or an acrobat whose contortions follow the dictation of a veritable whale of an idea. We are in a serious epoch. It is well not to forget that. Perhaps we have had too much of the incidental trivialities retailed in newspapers. The Modernist never reads them. They make tawdry pin pricks in his generalization on—well, murder. They are full of seams, buttonholes and patterns of cloths. They show men witlessly playing baseball when they should be busy with the proper, primeval things; when they should be wonderfully making love or twisting themselves into tortured arabesques or becoming sentinels of gloom against the livid sky of a dying world. You see, the Modernist talks big. He puts up that kind of a barrage. He has an eye glued on futurity. He watches his step. Years frightfully change fashions in details or in incidentals. Ten years will see a tight skirt bloom into a full one. Women's hats sit jauntily on top of their heads and then come down to engulf them. Hair, long for centuries, is reduced to next to nothing with a pair of careless scissors. After all, on what detail of human action, on what whim of the comedy may the poor artist depend? He knows that yesterday's newspaper might just as well be a hundred years dead. With faith in subject matter he has but one course left. He must give that subject matter permanency. He must omit local color or contemporary trappings, whether these be the product of the milliner, the dressmaker, the beauty doctor or the architect. It is safe to designate a house as a four-walled box cut here and there to let in light, to leave clothes off men and women, and to give these attitudes expressing the passions which even innovations like boats, window glass, gunpowder, airplanes and radio concerts have been unable to change since the fall of Adam and Eve.

His wisdom contains but one fault and that is the confession that he makes of weakness. The great artist, it may at least be conjectured, has invariably left the question of futurity to take care of itself. His faith has rested primarily in himself. He has had sufficient arrogance for that. He could make his darling's clothes, her coiffure, so much a part of her and of himself that they remained radiantly modern through a million changes in the fashions of human habiliments.

Subject matter is certainly of no consequence.

A great painter has reported his soul in the picture of a plate full of peaches. Another has reproduced the mighty turbulence of his spirit in the portrait of a pettish child of the nobility. There is far more of the pregnant mysticism of A. P. Ryder in the little painting of a dory on a beach called "Moonlight Love" than in his large composition dealing with the affairs of Noah. The soul may certainly break through a commonplace. A horror may take place in daylight, even under a burning sun, and a joke, in the dark. A religious light is a poor substitute for religion. While props may be essential on the stage, for the audience is transient, they are hardly necessary to a picture with which one may live long enough to reach a thorough understanding. Indeed, in pictures, the danger is that they may be discerned and be brought to account for trickery. The artist must fill every atom of the structure of his work. He can not depend upon a barrage.

Subject matter is driftwood on the day's tide, dumped there by the surface manifestations of the day's thought. Man's thought evolves similes which are pictures of it. At least two manifestations are certain to be made at a time, as an example, when the philosophy of the plain man is a predominating power. One, the direct result of its influence, will exalt his most trivial actions, make mountains out of those mole hills, color their vulgarities with the sane grandeurs of common sense. The manner of this subject matter will be decently bared of extravagant elegances; lines will square off; the rococo flourishes of spendthrift, profligate and idler be displaced by sensible economies. Compare Dutch art of the Seventeenth

Century with Italian of the same period, a solid burgher and a stylistic poet, hard fact and embroidery. The other manifestation will come as a reaction, a rebuttal of existing order, something akin to the thrusts against the Victorian sentimentality and complacency of Beardsley in England, Baudelaire in France and Poe in America. The reign of the idealization of commonplaces, as a throwback if you like, will plant and nurture exotic flowers, be pimpled with preciosities.

Art flourishes under content and discontent. This is a fact, however, from which it is dangerous to make inferences with the aim of applying them. There are too many traps in the field of consciousness. The artist should be too busy to plan his progress toward greatness, too involved by Tuesday to consider Wednesday. This, of course, is an arbitrary matter of theory put here for the service to this argument that it may render. Nevertheless, the conscious drive for greatness, particularly in a painter whose original powers are limited, generally results in grandiose Luna Park edifices in perishable *papier maché*. Indeed it is safer to be modest in the choice of subject matter, to try giving potency to the barn before attacking the battlefield. I feel myself preaching. But fashions in subject matter are generally led by solid men, rocks to which impotent swimmers may cling. Cézanne, in our time, is responsible for a long string of kitchen tables and chairs and colored serving cloths, these in a style as foreign to our environment as, almost, the duckbill platypus. Think of the expeditions that must have set out here to discover a rush-bottom chair of unpainted white pine. It is conceivable that an extra platoon of police would be required at the zoo should some Kentian painter-explorer start the fashionable thinking in terms of polar bears.

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American painters, for the most part, are to be congratulated on the simplicity of their choice in subject matter. This is especially true in official and recognized circles. It is true of collections exhibited at the set shows of the National Academy of Design and the Salamagundi club and the National Arts club. It is not so true of the work of the ambitious enthusiasts at rival academies, upstart in the pure sense of age, which is exhibited in the ultra-fashionable dealers' galleries. But in both instances the pictures are dressed in clothes, a majority of them, at least, cut after a fashion prevailing in the circle in which they are represented. The reactionary group is the saner of these two. It has an indomitable faith in nature, nature in its most transitory moods; in the slightest of its picayune incidents. It is possible that the idea of class binds this group and that its ties are strong. The individual has a Chesterfieldian way in the parlor. His manners are excellent. He is without boorish presumptions. He has learned the communal lesson, particularly on the question of the impropriety of self-aggrandizement. From one point of view his modesty is, seriously, admirable. He aims no higher than to reproduce, with kindly omissions, the complacency of a quiet countryside. He has more faith in his brush and paint than in himself, and more faith in nature than in either of these. If he could only return, letter for letter, the rush of a running river, the lights playing on the water, the shadows lurking under the shrubs! He tries merely to improve upon the too explicit reproductions of the camera, to give a broader statement of the fact, one less complicated by insignificant details, so that it will go straighter to the point and be more easily and plainly understood. Perhaps inventions which he dares, tiny things, are merely on the score of language; the choice of a new word, the discarding of those hallowed by age. His free translations of given facts, when he makes them at all, are made unconsciously. He will cry "Sacrilege!" before an example of the arbitrary use of nature. He is quite simple. It does not occur to him that figures in a composition by Michelangelo are mere tools, used, arranged, changed, to convey the majestic rumble in the artist's soul. He can not conquer the tremendous reality of a fact. Nothing could be more formidable to him. This does not mean that he is the kind of inhuman machine which can report a fact without coloring it. He is far from that, quite as far from that as Degas is from Moreau. He is a gentle creature, and his servility to nature, carrying with it, if you do not mind, a certain amount of chivalry, must also carry a great deal of sentimentality. Anyway, he most certainly dips his facts in that tureen.

It is possible that if the professor who discovered a world full of false Rembrandts had paid more attention to the art in the pictures which he condemned and less to their subject matter, his guess and its explanation would have carried greater conviction. The presence of a Maes model in a Rembrandt picture is a proof of nothing at all, (Lady Hamilton was portrayed by more than one English painter of the Eighteenth Century), but the presence of a Maes mannerism or of the certain smaller gesture which he made would smell tremendously like a rat.

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Subject matter is drapery over art or nothing.

A SHELF of NEW ART BOOKS

ROMANESQUE SCULPTURE OF THE PILGRIMAGE ROADS. *By A. Kingsley Porter. Marshall Jones Company, Boston. Ten Volumes. Price, $150.*

Few archaeological subjects have been more contended than has the chronology of the Romanesque monuments of Europe. Among students the practice has been general to dispute the reliability of contemporary records and to date the work according to their understanding of its internal evidence. That this practice has led to serious errors, due partly to the accompanying theory of evolution in art and the consequent dogmatic assertion that the earlier the work the cruder it must therefore be, Mr. Porter has clearly demonstrated.

Beginning his research with the most widely accepted chronology as a basis, he discovered that, although there were many inconsistencies among various authorities, the documentary and hitherto discredited evidence was almost entirely consistent. As a result of one of the most complete studies that has been made of Romanesque art and its sources, Mr. Porter became convinced that the documentary evidence was more reliable than that of attributions based on conclusions that were often erroneous, and he devised a new chronology founded on a logical survey of the extant work of the Tenth, Eleventh and Twelfth Centuries in Europe, on Eastern and European sources, on documents and on exhaustive and critical original research. The results of his findings are presented in a clear and convincing manner.

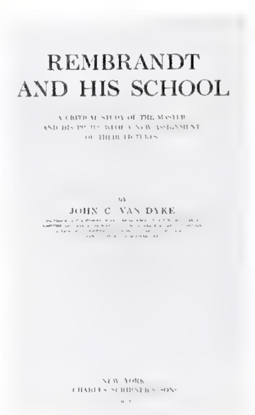
The second portion of the text volume, dealing with the pilgrimage roads, reads in part like a romance. These roads, leading from the ends of Europe, from Asia and Africa, to the tomb of Saint James at Compostela, were the links that bound together the art and life of the Middle Ages. It was along them that the finest churches were built, and it was the travelers along these routes who were the carriers of the various artistic expressions and cultures. Mr. Porter has made clear how strong an impetus was given to the pilgrimages by the Callistine Codex, and the important part, not always disinterested, that the Cluniac monks, through the *pelerins*, played in the encouragement of Eleventh and Twelfth Century art.

The nine volumes, in portfolio form, devoted to illustration, contain excellent reproductions of more than fifteen hundred photographs of sculptured ornament of the period covered by the text, including metal and ivory carving as well as stone. In the selection of these Mr. Porter has displayed the same rare grasp of his subject which characterizes his exposition.

The whole art world will be interested in the announcement that Mr. Thomas E. Kirby is at work on a volume of reminiscences which is to be brought out by Doubleday, Page & Co. As founder and head of the American Art Galleries, Mr. Kirby came in contact and developed friendships with many of the most prominent figures in art, and his memoirs undoubtedly will make a valuable addition to the history of the last half century.

REMBRANDT AND HIS SCHOOL. *By John C. Van Dyke. Charles Scribner's Sons, New York. Price, $12.*

The subtitle of Professor Van Dyke's new volume on Rembrandt, the publication of which caused a stir in the art circles of the United States and Europe, announces it as "a critical study of the Master and his pupils with a new assignment of their pictures." The matter of these "assignments" was the cause of all the criticisms and animadversions of the book, most of which were obviously made without knowledge of what the text actually stated. Briefly, Professor Van Dyke's contention is that Rembrandt did not paint most of the pictures given to him, making the number that "I can now definitely place to his name" as fifty, although the list of pictures by Rembrandt "signed or otherwise authenticated" printed in the text immediately below this statement numbers precisely forty-eight.


REMBRANDT
AND HIS SCHOOL

JOHN C. VAN DYKE

He further maintains that many of the works given to Rembrandt are by the great Dutchman's pupils, advancing the argument that if Bol, Honthorst or Eeckhout, as examples, painted a particularly brilliant canvas in one of the various Rembrandt "manners," it was taken from him in the course of time and given to the master. Van Dyke illustrates his contentions not alone with a forceful text but also with the application of the "parallel column" idea to pictorial art, showing an acknowledged Maes, for example, alongside a work which Van Dyke declares Maes painted but which has been "given" to Rembrandt.

The gifted Dr. James J. Walsh once wrote a book to show that man acquires knowledge and then, as the centuries pass, completely forgets what once was known, illustrating his argument with numerous examples from the science of medicine. Professor Van Dyke's latest text may serve as another illustration of how man forgets what has been said before, for in the general introduction in the first volume of his *New Guides to Old Masters*, published in April, 1914, he made precisely the same drastic criticisms of so-called Rembrandts as appear in his new work nine years later. The art student or connoisseur may be startled or shocked by Professor Van Dyke's criticisms and by the certainty with which he gives many of Rembrandt's pupils as definitely the painters of pictures long reputed to be works of the master, but no one can doubt his honesty, his long-continued and painstaking study, and the reasonableness of his arguments. In point of fact, these three qualities may combine to make converts to his demonstrated theories and also explain away the question how one man could paint in as many different manners as could the Rembrandt whom we know through the large and varied number of pictures ascribed to him.

OLD ENGLISH SPORTING PRINTS AND THEIR HISTORY. *By Ralph Nevil. The Studio, Ltd., London. Price, three guineas net.*

In art works where many reproductions are the chief feature of the books it is not customary to be greeted with letterpress which graces literary art to the same degree as the pictures ornament pictorial art. This handsome quarto furnishes just so admirable a combination, for Mr. Nevil's history of old English sporting prints is singularly complete and informative, and it may well be described as an authoritative record of an art form that, year by year, attracts more collectors and admirers. It is to be

hoped that this section of the work will not be quite overshadowed by the many prints reproduced, chiefly of the Eighteenth and early Nineteenth Centuries, forty-seven of which are in color.

Representative prints by the Alkens (there are fifteen by Henry Alken alone), Bartolozzi, Dubourg, Earp, M. Edgerton, Ferneley, John Harris, J. F. Herring, Howitt, the Hunts, F. C. Lewis, Morland, James Pollard, Rowlandson, Sartorius, Stubbs, F. C. Turner, William Ward and others comprise the pictorial section of the work. They were selected with an eye to making them illustrate the text as well as to adequately represent the wide scope and individual charms of the old English sporting prints.

THE SMALL HOUSE. *By Mary Harrod Northend. Dodd, Mead & Co., New York. Price, $2.50.*

One hardly needs to be engaged in house planning to enjoy the practicality and charm of this book. It is comprehensive if not exhaustive in its discussion of both the exterior and the interior of the house as well as its surroundings. A chapter on vistas unites the work of architect and decorator. Such subjects as the grouping of furniture, the use of clocks and mirrors, the arrangement of books and pictures have chapters to themselves, offering a host of suggestions from which the reader may pick and choose. There are thirty-five illustrations.

THE OUTLINE OF ART. *Vol. 1. Edited by Sir William Orpen. G. P. Putnam's Sons, New York. Price, $4.50.*

An outline of art in two volumes, coming to join those of history, science and literature, furthers the admirable work of opening up the field of learning to the general reader. *The Outline of Art* is frank in its statement that it is not addressed to the connoisseur and expert. However, the more serious, even among average readers, may regret that all art before the time of Cimabue is dismissed in three pages, but the field from Giotto to Cézanne is a broad one, and the wisdom of the limitation of subject matter is obvious. The first volume traces the progress toward naturalism, the conquering of perspective, the mastery of the medium of oil painting by the painters of the Renaissance. In Italy the story stops with Veronese; in Spain, with Murillo, and in Holland, with Hobbema. There is a chapter on Dürer and Holbein and one on Rubens and Van Dyck. French painting, from its primitives to the day of Greuze, and English portraiture of the Eighteenth Century are the subjects of the closing chapters. There are three hundred illustrations in the two volumes, twenty-four being in color.

A HISTORY OF ORNAMENT, RENAISSANCE AND MODERN. *By A. D. F. Hamlin. The Century Company, New York. Price, $5.*

In this volume, a sequel to his *History of Ornament, Ancient and Medieval,* Mr. Hamlin presents the sources, styles and development of the arts of decoration in Europe and America within the last five centuries. Recognizing architecture as the parent of all arts, he has, however, included only such study of architectural styles as serve to clarify his present subject, devoting the major part of the book to painted and sculptured architectural ornament. furniture, textiles and the various crafts.

Although the volume is unusually complete in illustration it is not a book whose value is primarily pictorial; Mr. Hamlin's carefully considered text gives the reader an understanding of the relations of the various styles and of their salient characteristics. Forced by the arbitrary limits of one volume to condense and omit, he has been careful in his choice of material and in its presentation. The work gives the student of the arts, professional or amateur, a range and grasp of the subject that hitherto has been possible only by extensive research. The bibliographies, which are, as in Mr. Hamlin's previous books, quite complete, offer valuable suggestions for more exhaustive study.

CHATS ON OLD ENGLISH DRAWINGS. *By Randall Davies. Frederick A. Stokes Company, New York. Price, $4.*

If any reader of International Studio feels an inclination to collect drawings or desires to learn something about what drawings mean, he or she will do well to read the introduction to Mr. Davies' volume, which is much more substantial than its title, with an implication quite the reverse of this, would indicate. In twenty-nine pages of text Mr. Davies gives an excellent impression of what drawings are, what mediums are used in creating them, why they are valuable in making us more familiar with artists' methods of working and, with all this, a few helpful "tips" on the pleasure there is to be had in collecting them. What is gained here is of more general interest than the main body of the book in which is discussed the drawings in the British and the South Kensington museums by artists from Holbein to men as late as Girtin, Cox and Turner, whose periods cover the scope of the volume. The forty-five illustrations are much finer in character than are those in the average popular art book, and they give excellent impressions of the original drawings.

The EDITOR'S STUDIO TALK for DECEMBER

AN ANNUAL PROBLEM AND ITS SOLUTION

Beauty is relished above all other qualities in a Christmas gift—for beauty brings a thrill of joy, and joy is the note of Yuletide. It is this that makes a year's subscription to INTERNATIONAL STUDIO *an ideal token of remembrance, for not only will the beautiful Christmas number carry its message of greeting, but an appropriate card, sent by the publishers, will stir anticipation for the eleven numbers to follow. The recipient will not be unmindful, too, of the compliment that you will be paying to his good taste and to his appreciation of the beautiful. And your gift will be double—for it will also be a boon for the magazine whose mission it is to promote the love of beauty in America. Christmas will be here soon. There is just a comfortable space of time now for you to send your list to us and for us to carry out your wishes. Copies of the Christmas number are being held in reserve, and one of them will be sent to each name on your list so as to be in the hands of the recipient, bright and beautiful, on Christmas day—timed to reach him just after he will have received a card from us telling him of your gift.*

Four yearly subscriptions will be filled for Eighteen Dollars, three for Fifteen Dollars, two for Eleven Dollars, and one for Six Dollars.

The New Year's number of INTERNATIONAL STUDIO is going to have, as its leading contribution, a unique and appropriate feature—an article by the famous Mexican poet and critic, José Juan Tablada, on Japanese New Year's cards, those precious and colorful greetings which one Nipponese sent to another in that great Eighteenth Century when Hokusai, Hokkei, Utamaro and the other immortals of Japanese engraving flourished. The author begins by contrasting the Occidental emphasis on size with the vastly different Japanese attitude, which grants to a small object of beauty the same importance as to a large one. This enables us to understand why these small New Year's cards, printed with the most consummate artistry, bear the signatures of such masters as those mentioned, who rank among the world's greatest. A New Year's card was not "too small" for them, because there was no distinction between "big" and "little." Mr. Tablada's article will be profusely illustrated, three reproductions being in color—one, by Hokkei, on the cover.

WHEN Frank Brangwyn in 1919 cabled his acceptance of a commission to provide four huge murals for Missouri's state capitol, the first difficulty he met was to find canvas. He required flexible material, woven without a seam to cover irregular spaces each forty-nine feet long and twenty-two feet wide. No such canvas could be found in England. Special agents searched Belgium and Germany and procured it. Then Brangwyn and his assistants filled these great spaces with adventurers, pioneers, Indians, big muscled laborers, etc., and sent them to Missouri. The murals will be pictured in the January number to illustrate Emily Grant Hutchings' story of the British artist's feat.

"BY restoring his art to its ancient architectural value and dignity, he has rescued it from the decadence which followed the excessive Impressionism of Rodin." This is what Louise Gebhard Cann, in the January number, says of Matteo Hernandez, the Spaniard who, with Moorish blood in his veins, has put something of the ancient Egyptians, the Chaldeans, the Assyrians and the early Chinese into his sculptural representation of animals and men. "I love only what resists me," this sculptor has said; therefore his favorite material is diorite, the red and black granite. There is something strangely stirring in Hernandez's art, which the reader will feel through the many reproductions that will accompany Mrs. Cann's article.

IN January Max Reinhardt will produce "The Miracle" in New York, which makes timely the publication, in the issue for that month, of an article by Frank E. Washburn Freund on the evolution of this modern German master of stage craft, who has been so potent an influence in the last two decades. The significant things done by this organizer, actor and designer since he founded the Kleines Theater in Berlin in 1902 will have adequate pictorial presentment. Eight color plates are printed with the article.

MURIEL CIOLKOWSKA, whose contribution, "The Annunciation in Art," is one of the splendid features of this number, has collected a remarkable group of photographs of children painted in the last five centuries. A selection from these which will include examples of the work of the Fifteenth Century French primitives as well as of Prud'hon, Velasquez, Van Dyck, Rubens, Clouet, Greuze, Gainsborough, Renoir, Berthe Morisot, Mary Cassatt and Grigoriev, accompanied by Mme. Ciolkowska's critical comment, will appear in the January issue.

IN the days of the Italian Renaissance there were great figures in the art world, artist-artisans such as Da Vinci, Cellini, Michelangelo, who were by turn painters, engineers, architects, sculptors, craftsmen, costume designers, and eminently successful in all these vocations and avocations. Economic causes have tended to kill versatility among artists, but now and again there is found one who emulates those Italians in spirit. So a man who calls himself an artist-artisan and who is in turn a sculptor, painter, etcher, interior decorator, all in his vocation of metal worker, may be considered as following in the footsteps of those giants of the Renaissance. Oscar B. Bach does all of these things—why and how he does them will be told in an article in the January number.

SEVERAL more entertaining features will mark the January number, thus setting a pace for 1924 which INTERNATIONAL STUDIO will try to keep and improve upon.

Peyton Boswell

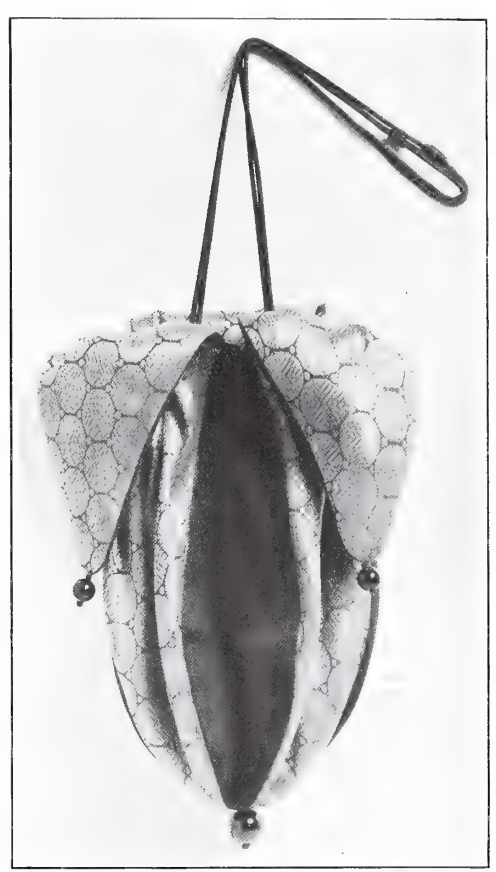
CARTIER, *Exemplars of Taste*

The arts, the crafts, perfection in application of materials to articles are combined in their completed designs

THAT elegance has always meant costliness to the average American shopper is an unfortutate truism since good taste, from which only true elegance may come, has been difficult of development in the business world. Good taste, particularly when the arts of design have been concerned, has been looked upon too often as a matter of expense, an additional tax to be passed from its original employer to its final possessor, the customer who buys. As a matter of fact, good taste in the designing and making of anything, and more especially in the designing and fashioning of jewelry, objects of useful embellishment of the person or the household, costs nothing at all. What it does require, however, is the desire on the part of the original maker to have good taste the hallmark of his product.

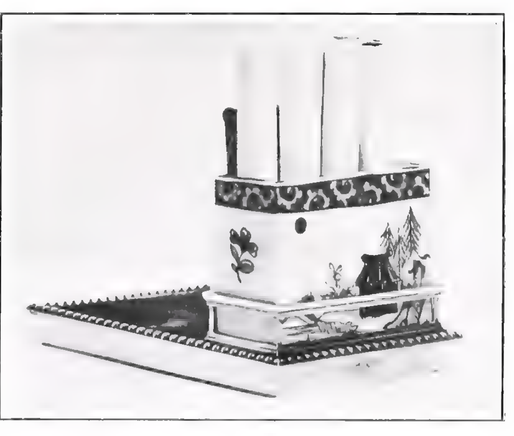
This ideal of inexpensive elegance in its goods has been one of the conspicuous attainments of the house of Cartier during its existence through three generations of that family. Such a woman's handbag as is illustrated on this page represents to the full all the varied elements mentioned here as entering into good taste when applied to a beautiful object of utility. Its material is cut from a Chinese woman's robe, an antique fabric representing the finest silk-weaving of 150 years since. Do you think so rare a piece of fabric fashioned into a bag would be very costly? They may be bought at prices ranging from twenty-five to forty dollars.

As a unique Christmas gift for a man or woman who smokes, few things could be more exquisite than the cigarette stand and ashtray pictured here, priced thirty-five dollars. The leather cellaret with bottles enclosed, made especially for the Cartiers in France, is one of such objects to be had by the American buyer with all the favorable difference in the rate of exchange operating to his profit. These three pieces give but a slight impression of the varied resources of the house of Cartier in providing inexpensive, yet exquisite Christmas gifts of a markedly individual character.



HAND BAG WITH ANTIQUE GOLD EMBROIDERED SILK INSERTS

AT LEFT: CELLARET WITH CUT GLASS BOTTLES



AT RIGHT: ASH TRAY OF SILVER AND CHINESE PORCELAIN

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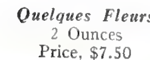
Sheffield Plate: Its History, Manufacture and Art, Imperial 8vo., Illustrated—H. N. VEITCH, 1908.



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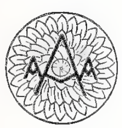
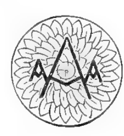

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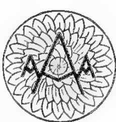

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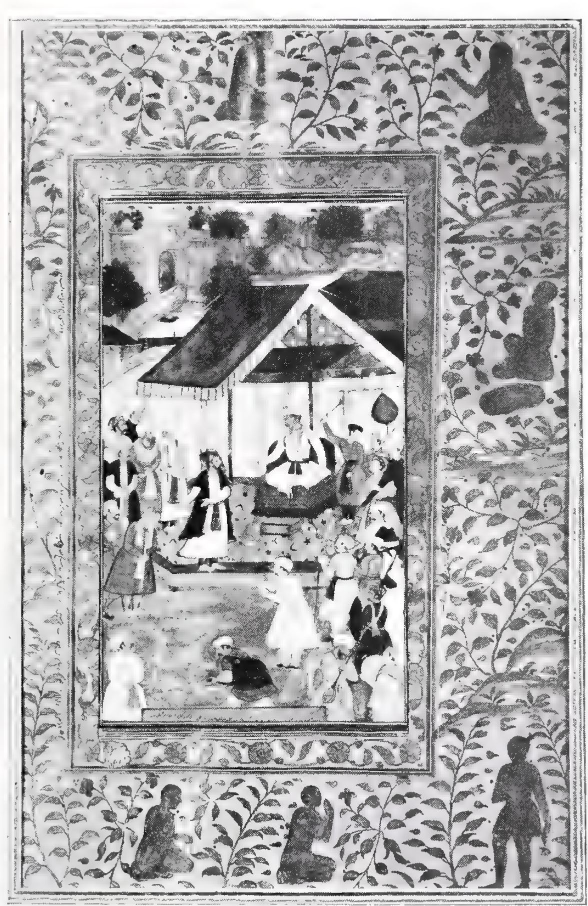

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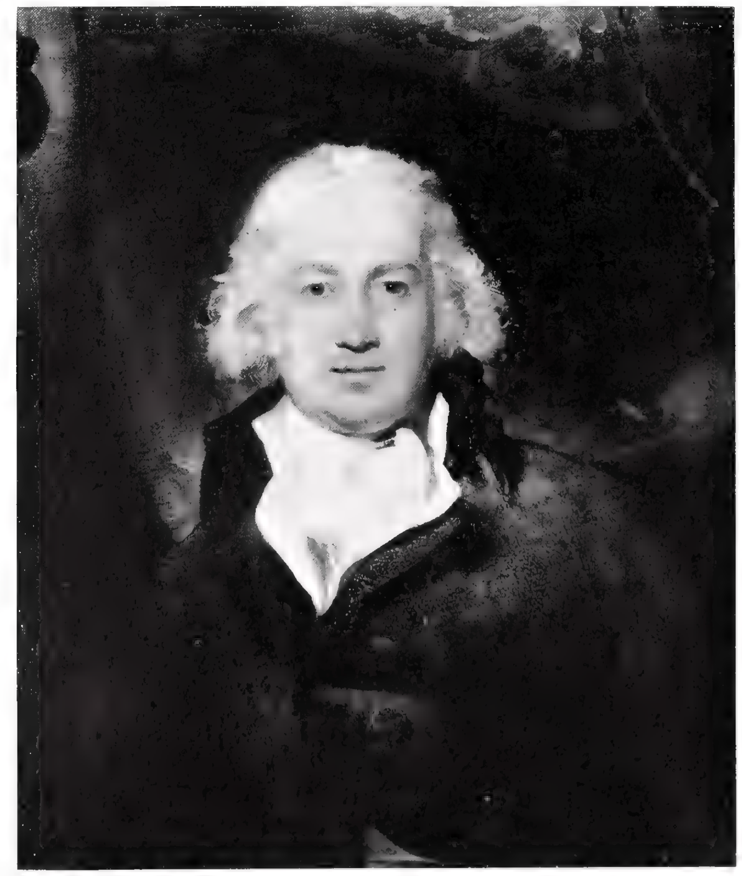

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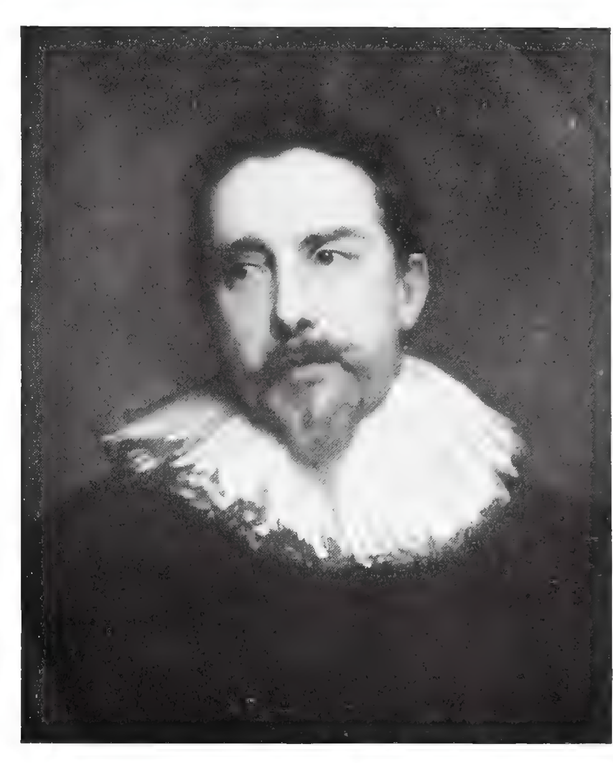

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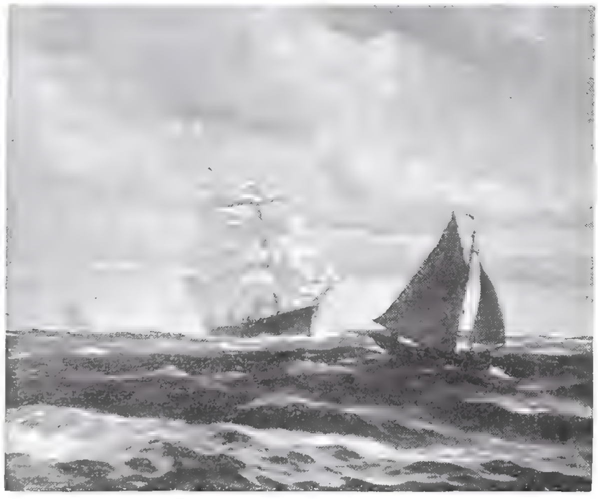

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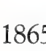
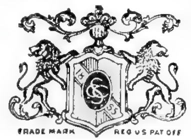
1865   1923

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Jan. 2	New York	London	Plymouth and Cherbourg	United States	President Garfield
Jan. 3	New York	Hamburg	Direct	American	Mongolia
Jan. 3	New York	Hamburg	Direct	United American	Mount Clay
Jan. 3	Seattle	Hong Kong	Vi., Yo., Ko., Na., Sh., Manila	Nippon Yusen Kaisha	Shidzuoka Maru
Jan. 4	San Francisco	Hong Kong	Ho., Yo., Ko., Da., Sh.	Toyo Kisen Kaisha	Siberia Maru
Jan. 4	Vancouver	Sydney	Honolulu, Fiji, Auckland	Canadian Australian	Makura
Jan. 4	W. St. John	Liverpool	Direct	Canadian Pacific	Montclare
Jan. 5	New York	Antwerp	Direct	Red Star	Zeeland
Jan. 5	New York	Bremen	Plymouth	North German Lloyd	Columbus
Jan. 5	New York	Marseilles	Ma., Alg., Na., Alex., Jaf., Bei., Pir., Smy., Mon	Fabre	Patria
Jan. 5	New York	Copenhagen	Christiansand, Christiania	Scandinavian-American	Oscar II
Jan. 5	New York	Liverpool	Direct	Leyland	Devonian
Jan. 5	New York	Southampton	Cherbourg	Cunard	Aquitania
Jan. 5	New York	Glasgow	Londonderry	Anchor	California
Jan. 9	New York	Havre	Direct	French	Rochambeau
Jan. 9	New York	Marseilles	Nap., Jaf., Bei., Pir., Smy., Con., Constanza	Fabre	Canada
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Jan. 9	San Francisco	Honolulu	Direct	Matson	Maui
Jan. 10	Vancouver	Hong Kong	Yo., Kobe, Nagasaki, Shanghai	Canadian Pacific	Empress of Australia
Jan. 10	Providence	Marseilles	Nap., Jaf., Bei., Pir., Smy., Cons., Constanza	Fabre	Canada
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Jan. 29	New York	Havre	Direct	French	Chicago
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Jan. 30	San Francisco	Honolulu	Direct	Matson	Manoa
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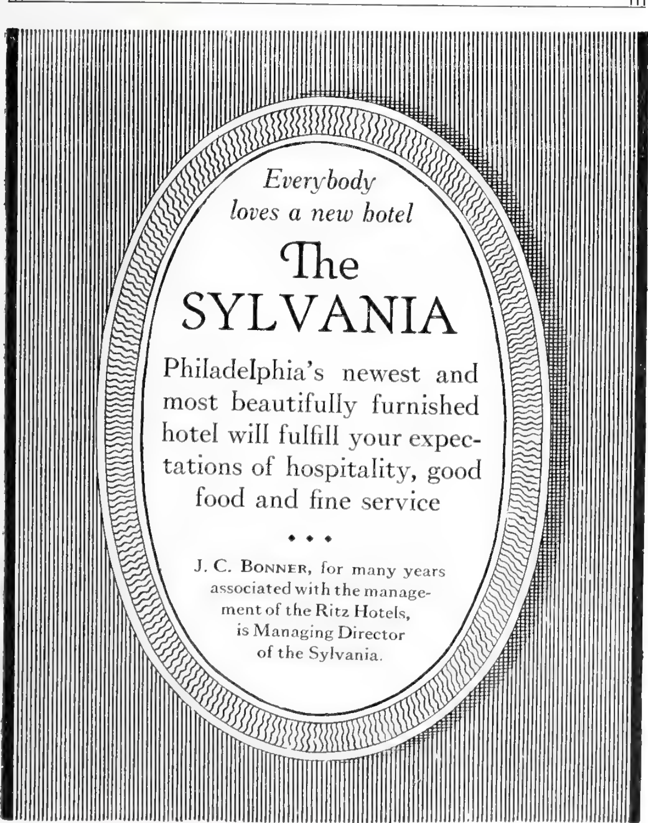

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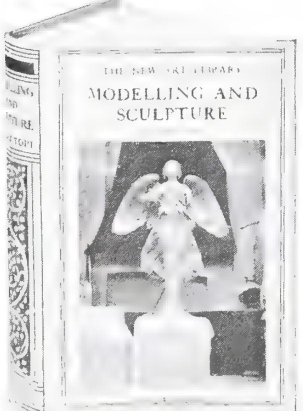

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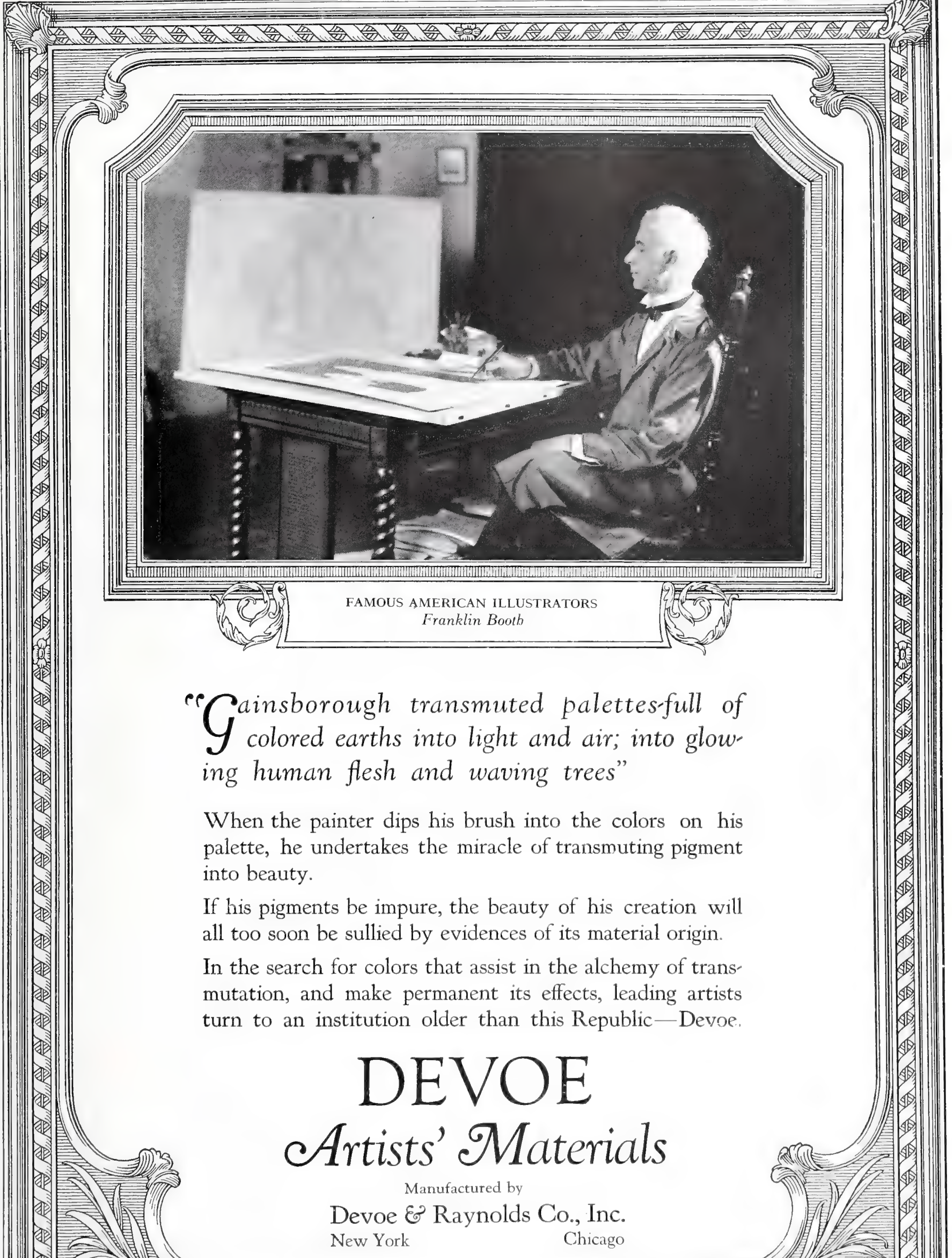

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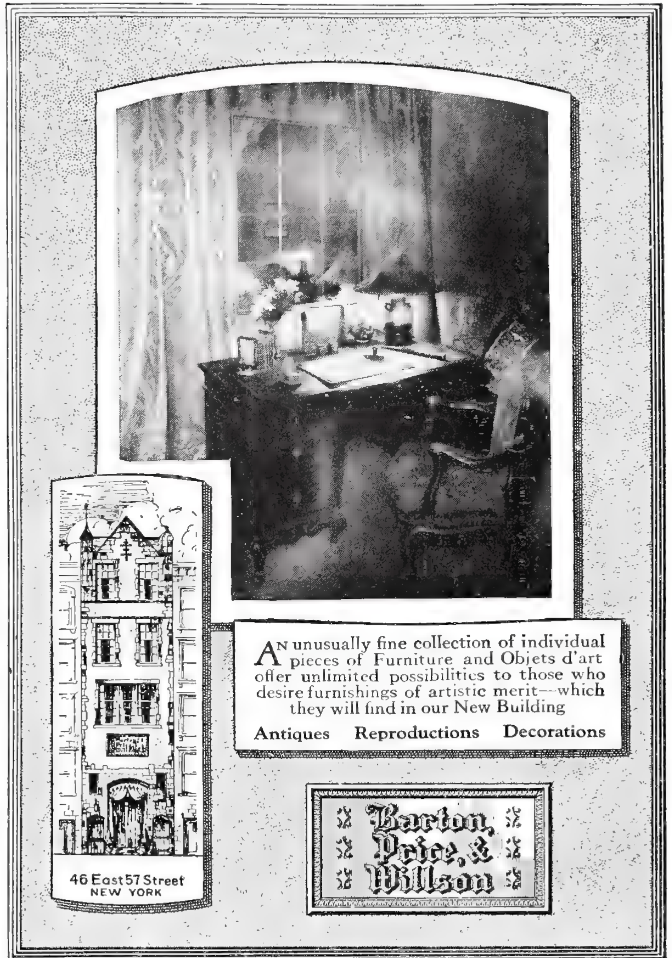

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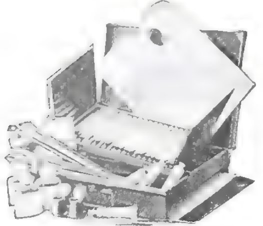

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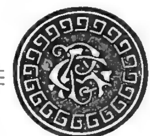

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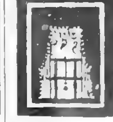

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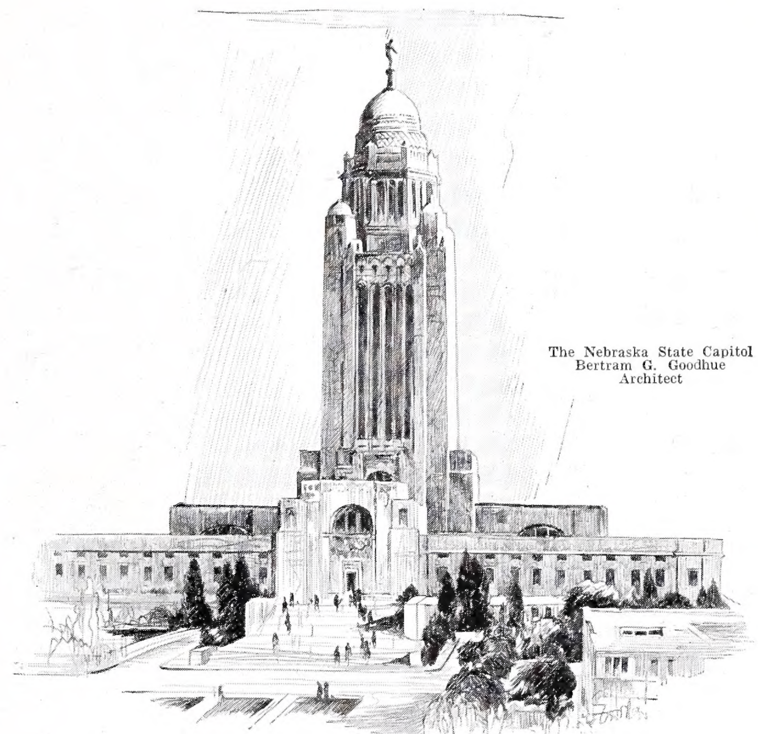

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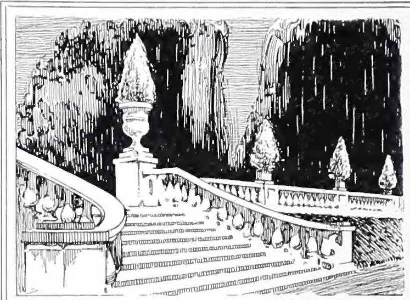

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Levitzki at his Steinway, Carnegie Hall, New York

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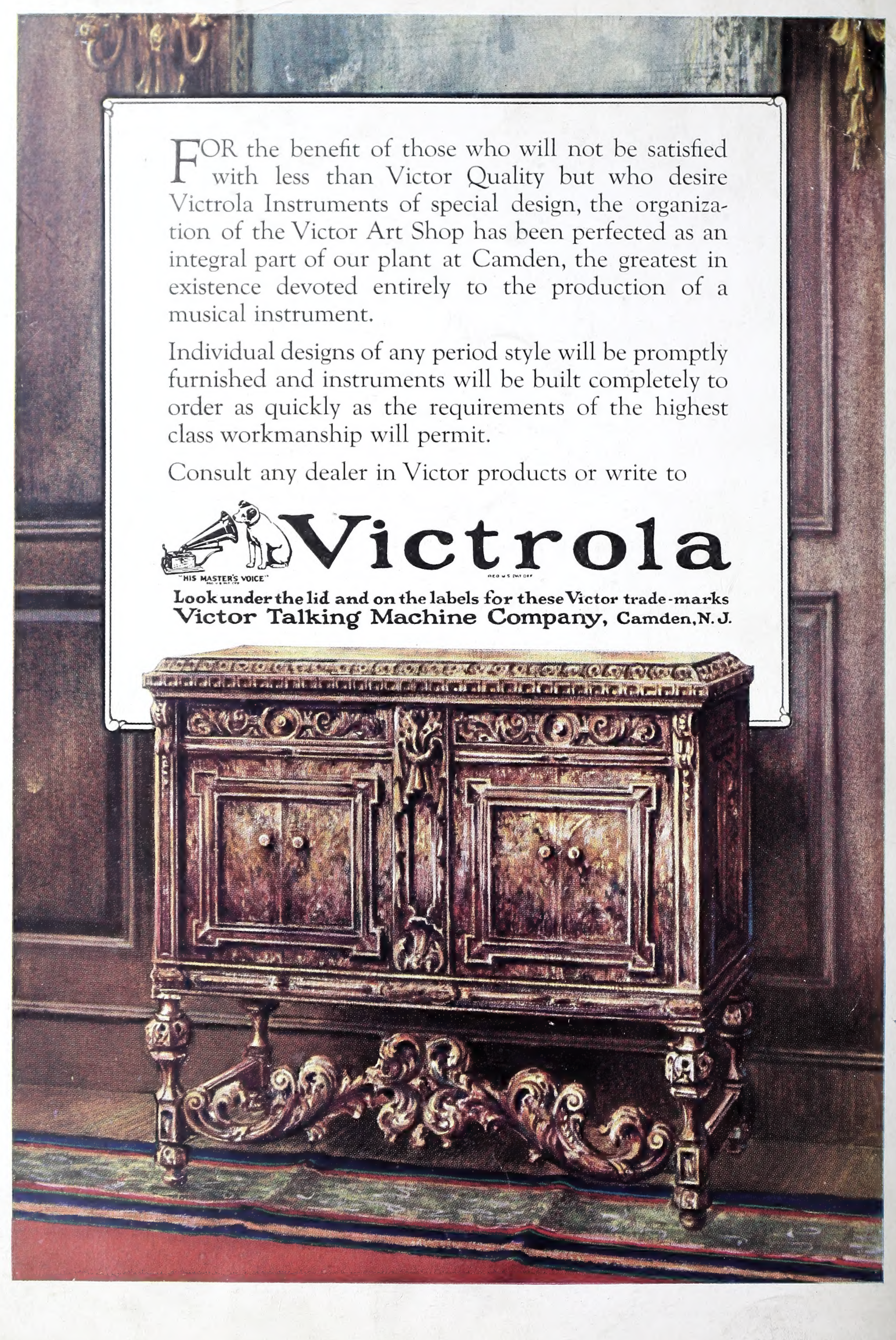
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